

Coup in Turkey

Military coups rarely contribute to international stability, but Turkey may prove to be the proverbial exception. The takeover by the chiefs of the armed forces had become almost inevitable because order had dissolved under the center-right coalition headed by Suleyman Demirel. More than 1,800 persons have been killed in political warfare in the last 12 months. Inflation is running at 120 percent or more, unemployment is perhaps 25 percent and the foreign debt is more than \$12 billion. The only thing that keeps Turkey's situation from deteriorating still further is Western recognition of its strategic importance on the southern flank of NATO. Aid transfusions from the West's multilateral lending institutions and consortiums put together by the OECD are keeping the country alive.

Under the circumstances, one is tempted, even inclined to believe the coup leaders when they say they acted "to end the [possibility of] civil war and widespread fratricide and achieve national unity." The history is encouraging. Twice before in 1960 and 1971 the Turkish military has taken over the government and both times it was returned to civilian control quickly. Also, Gen. Kenan Evren and his colleagues have said and done most of the right things so far. They have displayed nonpartisanship by arresting political leaders of all major parties (their contention that the politicians have been arrested for their own protection is questionable, but there is no indication that their lives are in danger). There is no justification for arresting politicians who have been charged with no crimes and the generals should see to it that they are released. The generals have announced that they will return the country to civilian rule as soon as possible, and they

have affirmed their continued allegiance to NATO and their intention to keep all of Turkey's foreign commitments.

It is especially encouraging that the generals have recognized the need to deal with disruption from the ultranationalist Islamic right as well as from the left. Their display of even-handedness should encourage Turkey's Western benefactors — who really have no option but to support the government in Ankara as long as it remains loyal to NATO — to continue doing so with generosity bred not only of necessity, but by hope. The generals have declared their allegiance to the ideals of Mustafa Kemal, who was known as Ataturk and was the founder of modern Turkey. That suggests a continuation of Turkey's Western-looking policies and a concern that the state remain secular. Turkey is bordered by Iran and the coup leaders are likely to be highly sensitive to the dangers of an Islamic revival in a country whose population is mostly poor and almost entirely Moslem.

Gen. Evren, who has a reputation as a political moderate, also announced that he and his colleagues would soon begin drafting a new constitution; and among other things, revise the nation's laws on elections and political parties. It is by no means certain that the military men can come up with a new political formula that will return stability to a country that has sunk so deeply into economic and political chaos. Nevertheless, a change is badly needed. It would have been better if it could have come about without armed intervention. But the will for political compromise was simply not there. The priority now is that the generals get on with their business, finish it quickly, and return Turkey to civilian rule.

INTERNATIONAL HERALD TRIBUNE.

The Summer Elections

Almost four million young Americans "voted" this summer on an issue that cuts closer to them than anything Americans as a whole will vote on in November: draft registration. The returns, based on both Post Office and Internal Revenue Service counts, are now in — a General Accounting Office audit is in the works. They show that about 85 percent of the nation's 19- and 20-year-olds registered in the two chosen weeks and 6 percent have registered since, with more trickling in. Of these, 1.8 percent indicated they were conscientious objectors or were registering under protest. The government is now confirming the results by mail and phone, looking for nonregistrants and studying the prosecution of violators.

The results show an impressive degree of respect for the law and/or for the burdens of citizenship among a slice of the population often regarded as being indifferent if not antagonistic to authority, war and personal risk. These are, after all, young people who grew up in a time when military service was dismissed as the preserve of a subculture. The anti-registration, anti-draft option was thoroughly publicized. Yet, though registration is meaningless unless you contemplate an eventual draft, most young Americans registered in a prompt and orderly way. Many blanks were filled in wrong, but Selective Service is quite sure the IRS culled out the "Donald Ducks."

President Carter, shying from linking registration to the political dread word "draft," asserts that the high turnout shows unity in the face of Moscow's invasion of Afghanistan. Who believes that? Gov. Reagan is still hung up on the contradiction between a sentimental rejection of a draft's coercive nature and his passion for national security. But most young Americans, as we read their message, were saying they are prepared to do their part.

Beyond that, the time it took for the two catch-up summer registration calls demonstrated that for Selective Service to furnish men to the military in a timely fashion in an emergency, registration must be continuous and cannot prudently be left until the time a president mobilizes. A system for continuous registration of 18-year-old men will take effect in January.

Important draft issues, notably the issue of women, remain on the national agenda. Within the more limited framework of registration, the discussion is now turning to peacetime classification — tests to assess registrants' physical and mental suitability. It is a necessary question, but a technical one. The important question was posed by the summer calls: would young people give their informed consent to a sterner ethic of national service? They did.

THE WASHINGTON POST.

Other U.S. Opinion

Spur-of-the-Moment Reagan

Ronald Reagan is spending a lot of time lately trying to explain some of the remarks he is making. He has had to apologize for his Klan statement to Southern governors and the city of Tusculum, Ala., which he wrongly identified as the birthplace of the Klu Klux Klan. He is still trying to explain his statement on recognizing Nationalist China; his statement on the Vietnam War was "misinterpreted."

It all brings to mind Reagan's famed Polish joke made while he was riding a bus while campaigning during the primaries in Connecticut. Despite the fact that about a dozen reporters held tape recorders in front of the governor while he told the ethnic joke, Reagan claimed he was misquoted by the press. Not so.

Reagan admits he made the Klan remark "on the spur of the moment."

It makes one wonder what type of remark Reagan would make "on the spur of the moment" during a summit meeting with Soviet leaders. And how he would find a way to blame the press.

— From the Times (Pawtucket, R.I.).

Carter's Posture on Debates

At one point in a Woody Allen movie, "Bananas," the president of a fictional Latin American country solemnly proclaims that from that day on, all citizens of his country must wear their underwear outside their clothes.

We are reminded of that announcement each time we see President Carter or one of his spokesmen patiently explaining his shifting position on presidential debates. Try as he might, and serious as he may sound, what he says simply makes no sense.

The whole affair makes the president look petulant, or worse. This is the man who brought together the leaders of Israel and Egypt, and hammered out a Mideast peace treaty. If he now cannot come to terms over debate procedures with his political challengers, the inescapable conclusion to be drawn is that he doesn't want to debate them — even though he says he does.

Jimmy Carter promised four years ago that he would never lie to us, but he sure knows how to pull our leg.

— From the Sentinel (Keene, N.H.).

U.S. Hostages in Iran

Election Day, Nov. 4, will mark exactly one year since the U.S. hostages were taken captive in Tehran.

It's been suggested that absentee ballots be sent to the 52 remaining hostages as a dramatic symbol to the world that the people of the United States have not forgotten their fellow citizens.

A better idea would be to cease playing down the hostages' plight, which the administration is doing for political reasons, and to attempt to force worldwide outrage against Iran, which has violated international law for too long.

— From the Scripps-Howard Newspapers.

In the International Edition

Seventy-Five Years Ago

September 13, 1905

ST. PETERSBURG — The districts of Zangezur and Jereh are swarming with Tartar bands under the leadership of chiefs, and in some cases accompanied by Tartar peace officials. Green banners are being carried and a "Holy War" is being proclaimed. The Tartars are nightly holding secret meetings. Many thousands of Tartar horsemen have crossed the Persian-Russian frontier to join the insurgents. All Armenians, without distinction of sex or age, are being massacred. The Armenians are unable to obtain arms and are not permitted to form a militia force for their own defense. There is every indication that the agitation will extend to Daghestan, which is already in a state of ferment.

Fifty Years Ago

September 13, 1930

PARIS — Today's editorial in the Herald reads: "The Actuarial Society of America, which evaluates security risks, has issued some statistics on aviation fatalities, based on data furnished by the Department of Commerce. Unfortunately, the statistics are damaging to the extreme claims of the aviation enthusiasts. Since January, 1927, mortal accidents in aviation have been 1 to every million and a quarter of passenger-miles flown, while in railroad travel there was but 1 accident to every 300-million passenger-miles. The death rate among commercial pilots is very much higher than among Army and Navy pilots. Licensed transport pilots as a group have a mortality rate of 34 in 1,000."



Do It Our Way and We Promise to Include Anderson in a Later Debate — the Same as We Promised to Debate Kennedy Last Year.

The NSC Needs Trimming

By Flora Lewis

WASHINGTON — Although he is only in his fourth month as secretary of state, Edmund Muskie has already learned what predecessors found to their distress. The National Security Council has burst its seams and needs to be drastically pared if the State Department is to operate properly.

Personalities have been a major factor in the imbalance, and the resulting conflicts that give U.S. foreign policy a look of vacillation, zigzag and plain incoherence. But the institution of the NSC itself has gotten out of hand, becoming a policy rival to Cabinet offices without being able to perform their function.

It leaves foreign governments, the Congress and the American people with a heads-or-tails choice when they try to figure out U.S. policy on many issues, and it has a lot to do with other countries' complaints that the United States has become a less than reliable partner in international relations.

Two-Track System

In London, Bonn and Paris, government heads make do with small staffs of advisers on foreign affairs and get the service they need from their foreign ministries. Only the United States has a two-track system, and the tracks often are not parallel.

Originally, the NSC was simply a committee to put together arguments from various departments on foreign and security issues in an organized way, to facilitate presidential decisions. It started collecting its own staff of experts under McGeorge Bundy in the Kennedy administration and Walt Rostow in the Johnson administration. But the big expansion in power and people came when Henry Kissinger moved it up for Nixon.

As both have said in their memoirs, they came to the White House with a profound distrust of the bureaucracy and particularly the State Department. That wasn't new. There has always been a tug-of-war between professional officials and professional politicians, and many presidents have found a need for personal trouble-shooters in dealing with other governments as well as in domestic conflicts. Woodrow Wilson used Col. House and Franklin D. Roosevelt used Harry Hopkins for just that purpose.

Grinding

But cutting out the career people and dealing behind their backs, instead of imposing the needed political constraints on the experts,

reached a new level in the last three administrations. It has gotten to the point where the NSC has become a kind of super-elite bureaucracy, and the governmental machinery is grinding on itself instead of weaving policy.

The troubles weren't so openly visible before because of personalities. Kissinger at the White House simply excluded the mild and modest Bill Rogers when he was secretary of state, and despite initial promises Mr. Kissinger did not really plug the State Department back into the policy feed-line when he became secretary. He just moved his operation from the White House basement to Foggy Bottom and kept on as before.

But although he was also a lawyer and a man of methodical reserve, Cyrus Vance was not the acquiescent man that Mr. Rogers accepted being, and Zbigniew Brzezinski may have the ambitions and yen for glory of Mr. Kissinger but lacks the flair and skill in courtship to make people swallow submission in silence.

The appointment of Mr. Muskie was a first step in reversing the trend. Complaints about a political secretary of state reflect a misperception. The State Department has been the senior Cabinet post since the beginning of the Republic, and its chief needs to be politically sensitive if he's to do his job of advising the president and bringing the country to understand its problems in the world.

He should have, as has sometimes been the case, an undersecretary who is a strong administrator, capable of using the ample executive powers to keep the bureaucracy in line. The elective government does have to favor and direct the outlook of career officers, but there is no real reason why it has to be done from the White House, and by ignoring them. They can be brought to serve if given the chance, and many are willing and able.

Technician

This can only work, however, when there is no chance of the national security adviser mistaking himself for the senior policy executive. That job should go to a technician, a Brent Scowcroft type who understands the limits of the role and is prepared to confine himself to the backroom without a personal press secretary or an inch to travel.

Further, the lines of responsibility must be clearer to support the actors in their assigned roles. Diplomacy and negotiation are the State Department's function.

which it can't perform being constantly short-circuited by a "back channel" to the White House. Foreign governments should be able to see without doubt that ambassadors abroad, the secretary of state at home, are their conduits to U.S. decision-making.

Changes, of both people and function, are urgent as soon as elections are over. They won't solve U.S. problems in a disorderly world but at least these changes will improve the tools for facing problems with some kind of consistency and clarity. The message is for both Carter and Reagan, as the case may be.

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Carter's Empty Chair

By Tom Wicker

NEW YORK — President Carter and his advisers say he loses less by staying out of the first debate than he would by agreeing to John Anderson's participation in it. Maybe so, and as Richard Nixon in his inimitable style has put it:

"They are a tough bunch, those Georgia boys. They may play softball down in Plains, but they play hardball in the country."

They certainly do, but on the debate issue somebody on the Carter team looks guilty of a wild pitch — or maybe it's more of a passed ball. The president had good reason to try to maneuver Anderson out of the game, but once the League of Women Voters invited him in, it's hard to see how Carter will be hurt less by an empty chair than by a vigorous debate performance.

Bluffing

Of course, the "Georgia boys" may still be bluffing in hopes that the league will change its mind. But its officers appear to be standing like a stone wall; and if Carter now changes his mind and agrees to debate on Sept. 21, he will only underline his hard-won reputation for indecision, ineptitude and speed on the backrack.

Taking him at his word that he won't give in, the result will be a two-man debate in which John Anderson will have the sole opportunity before an audience of millions (even if fewer millions than might watch if Carter took part) to present himself as the alternative to Ronald Reagan — the candidate who scorns the responsibility of Reagan's tax-cutting scheme, who disputes the necessity for a heightened arms race and who questions the Republican candidate's qualifications for the nation's highest office.

That can only build up Anderson in precisely the way Carter least needs — as a real alternative to Reagan — since every poll shows that the independent candidate's major handicap is the widespread belief that he cannot win. Whatever lessens that belief broad-

ens Anderson's support — hence threatens Carter's more.

The president's decision to boycott the first debate thus seems to hand Anderson a golden opportunity, and for no good reason; because as a participant himself, the president — a veteran of the 1976 debates, after all — might not only be able to seize the initiative against Reagan but also to make a case against Anderson as an opportunistic spoiler.

That would be hardball; and what better chance will Carter have? By taking the other approach, he makes himself look needlessly arrogant ("I'm president and I don't have to play except by my own rules") and presumptuous ("The people have no need to hear anybody but us party nominees"). And while all the candidates have played the debate game to enhance their own political interests, Carter appears by this decision — in contrast to Reagan and Anderson — to have done so with open contempt for the wishes of the public and for the supposed educational value of televised presidential debates.

By ducking debate with Anderson — hence also with Reagan, at least on Sept. 21 — Carter lends credence to the charge that he is unable to defend his own record. He has already invited that charge by his basic campaign strategy — raising fears about Reagan, rather than boldly asserting that one good term deserves another. After Carter's Rose Garden cam-

paign against Sen. Edward Kennedy, his refusal to enter debate may suggest to many a lack of courage and confidence in his own performance.

Risky Judgment

No doubt Carter and his advisers have thought for reasons good and sound; and maybe such judgments are the reason why president and his critics should not go unchallenged, at least on two extraordinary moments about the Anderson debate.

"I see Anderson as a creation of the press. In politics, these things don't happen. And would Carter be fair to call him a creation of the press? He did spend a year in Iowa for — it's hardly a democratic delegate."

Carter's Fami-

No, for the flood of mention he knew would descend on him in the year's first debate, he was the beneficiary of the media president — though, of course, he won't be the media president's family.

Let us mercifully pass question who handpicked Mondale in 1976, since it comes from a president who is by all evidence one of his nation's most powerful voices, though unneeded and unneeded; and from a woman whose wife, mother, or brother all have been sent sometimes dubiously — as state representatives of the United States, though none has been trained or employed for the post.

Living in such a glass, even a president — perhaps especially a president — should state to throw campaign stone.

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Herald Tribune

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Restaurant's Problems an Example for Nation

Shanghai 'Capitalist' Confronts Socialism

By Jay Mathews

Washington Post Service

CHEN Guigen, an employed high school graduate, took China's new economic managers at their word by opening up a little restaurant in his home.

In the help of his family, he dined on hospitality and slightly prices and soon had big

the several Peking economic and practical politicians hope-free China's economy from a just straightjacket, this was a hope. The little restaurant

in Shanghai, as the People's has revealed, young Mr.

Chen began to have problems, a sign of the pitfalls ahead for Peking's economic innovators up to and including the new premier, Zhao Ziyang.

Rest and Taxes

Mr. Chen found the housing bureau wanted to raise his rent, now that he had a commercial venture. Other government departments wanted to raise his taxes and challenge his right to sell anything but noodles and dumplings. His getting rich, said one complaint, was a slap at the superiority of the Socialist system.

After hearing a series of congress speeches on economic reform, announced at the latest annual session of the National People's Congress — a series henceforth would have to die by their own profits, for government subsidies would tail local initiatives would in

one economic expert, "they cannot do this until they reform their tax and price systems," and the congress just completed offered hardly any advice on how to do that. Like Mr. Chen's restaurant, Peking's top planners — even Mr. Zhao — are at the mercy of hundreds of thousands of middle-level managers and bureaucrats who have no experience with decentralization and who suffered greatly when they too eagerly supported short-lived policy shifts in the past.

Under the new system outlined by State Planning Commission head Wang Bingqian, a factory would no longer turn over its profits to the central government. It would keep all of them, or a portion of them, to make improvements or buy equipment necessary to produce more and better products.

Under the present system, if a factory wants to buy new equip-

ment, its managers must persuade the central ministry to budget the money in the state plan. Once they get the funds, however, "there is little incentive for the factory to use them wisely," one analyst said. "They don't pay anything from their own revenues for the equipment" and even if they use the machinery efficiently to raise their profits, "all their profits are remitted to the state anyway." Even if their profits do not rise, they can still ask for more equipment the next year.

Factories would also be expected, under the new system, to borrow directly from local banks to finance new equipment purchases, a reform that suggests enormous growth bottlenecks to industrial growth. One analyst said: "The banking system is not well enough developed to handle the volume. The local banks do not have guidelines, they do not have decision-making authority." But if local banks do not receive such power, they will pass loan applications up to Peking, just the centralized system the new government wants to dismantle.

Forcing factories to rely on their own profits for expansion raises questions about the prices they could charge for their goods. Prices for coal, for instance, have not risen significantly since the mid-1960s because of government controls. Now the coal industry cannot easily survive without government subsidies. Would the government loosen its controls on prices, letting mines sell to steel mills for whatever they could get?

Complicated System

Another way for the government to compromise between control and local autonomy would be through a complicated tax system, taking a big bite from healthy factories and smaller bites from others, but so far there has been little elaboration of Peking's new tax plans.

Instead, the Chinese are for the moment indulging themselves in dreams of far-ranging changes without much thought to the consequences. A professor at Qinghua University even suggested to the People's Daily that the government abolish the system that forces a worker to stay at his original work unit throughout his lifetime. The system now rivals the family as the basis of modern Chinese society and politics, and its end would mean a second revolution.

Analysts say the government appears to be moving slowly and carefully on all suggested reforms, despite the rhetoric of the most recent congress. Although not a philosophy that lends itself to rapid change, the idea now seems to be to try a little of anything that works. As the People's Daily said about Mr. Chen's restaurant, "It is needed and welcomed by the masses."

Sanjay Air Sabotage Said to Be Ruled Out

NEW DELHI — Experts investigating the plane crash in which Sanjay Gandhi was killed in June have ruled out sabotage, the Indian Express said Thursday.

U.S. Pleased by Peking Pragmatists

By Norman Kempster

Los Angeles Times Service

WASHINGTON — The selection of Zhao Ziyang, a practical politician, as premier of China bodes assurance of continuation and perhaps acceleration of the warming trend in U.S.-Chinese relations, according to U.S. specialists in and out of government.

Mr. Zhao has a reputation for preferring results over theory. "From our standpoint, the pragmatists are a lot better than the ideologues," a Carter administration official said. "But this faction has been on top for some time so we do not think the change of personalities will make very much difference to us."

Mr. Zhao comes from the same faction of the Chinese Communist Party as Deng Xiaoping, the powerful leader with the deceptively low title of deputy chairman. Washington has been much closer to Mr. Deng, who just resigned as party premier, than to any of his rivals for power. U.S. officials generally were pleased at the selection of Mr. Zhao's protégé as chief of the government apparatus.

More Compatible

Nevertheless, U.S. specialists cautioned that although Mr. Zhao's philosophy, especially on economic matters, appears to be more compatible with Western thought than the philosophy of one of his predecessors, his elevation to power will not greatly increase economic relations between Washington and Peking.

One private expert said economic decisions raised by the same session of the National People's Congress that formally elected Mr. Zhao could have the effect of dampening the Chinese market for high-technology U.S. goods.

Even before full diplomatic relations were established between Washington and Peking on Jan. 1, 1979, U.S. businessmen had hoped to sell him the sophisticated goods needed to modernize China's heavy industry. However, China's new economic policies call for greater emphasis on light industry and consumer goods, neither of which will require significant imports, at the expense of heavy industry and the military.

Stressing Exports

"The hope for significant Chinese purchases of heavy industry, which were developing in 1977 and 1978, seem at this point to be slowed substantially," the private specialist said. "And it is almost certain they will not be purchasing U.S. military equipment because they just will not have the money."

At the same time, U.S. officials expect China to

emphasize exports, especially of natural materials, in an effort to earn hard currency.

Even before the congress session ended, China made the first overture toward increasing exports to the United States. U.S. Undersecretary of Defense William Perry announced following meetings in Peking that China was prepared to sell the United States titanium, vanadium and tantalum, three lightweight metals needed in aircraft production.

Mr. Perry and a Pentagon team were in China to discuss possible sale of nonlethal U.S. military equipment like computers, trucks and transport aircraft. U.S. specialists believe the Chinese are only "window shopping" for such items and are not ready to part with hard cash to get them.

Possibly indicative of the relatively low priority of the Chinese military, a new defense minister was not named as part of the government reorganization. The incumbent minister, Xu Xiangpan, is old and ailing and most observers had expected him to be replaced.

Zhao Says War Danger In World Is Increasing

PEKING — China's new premier, Zhao Ziyang, Thursday stressed further political and economic reforms at home but warned that there was great tension in the world, with a growing danger of war.

Mr. Zhao told a banquet for visiting New Zealand Prime Minister Robert Muldoon that China should "aggressively expand the decision-making power of enterprises and the power of their workers and staff to participate in management."

Earlier, Mr. Zhao told a Japanese trade group that China had so far taken only a small step, and a fairly long period and a series of transitional economic measures would be needed to avoid confusion.

He said that the military interventions by the Soviet Union in Afghanistan and by Vietnam in Cambodia were "important component parts of the hegemonists' global strategy for world domination." He added that China wanted peace but "we will continue to fulfill our bound duty to combat hegemonism and defend world peace."

Mr. Muldoon quoted Mr. Zhao as saying Peking was prepared to negotiate with Hanoi on the Cambodian problem while Vietnamese troops were still in the country, but China would continue to give active support to resistance movements whether there were negotiations or not.

AU Drafts U.S. Delays Curbs on Hazardous Exports

Sahara Peace Plan

By Gaylord Shaw

Los Angeles Times Service

WASHINGTON — The White House, confronted by complaints from business interests, has delayed for at least a month, and probably until after the November election, implementation of a new U.S. policy to curb the export of products and substances deemed too hazardous for sale in the United States.

The delay is a setback for consumer, environmental and public interest groups that have been pushing for two years for stiff controls on overseas sales of dangerous pesticides, drugs and other products. It also appears to reflect increasing tension in the White House between liberal, consumer-oriented aides and officials who take a more pro-business stance.

Esther Peterson, White House consumer affairs adviser and co-

chairman of an interagency working group that had planned to make final recommendations to President Carter this month, said that action will be delayed until at least mid-October to accommodate the requests of business groups for more time to study the policy proposals, which were published in the Federal Register on Aug. 12.

Amused by Delays

Objections to parts of the new policy also were raised by Robert Hormats, a deputy U.S. trade representative, in a letter distributed recently to members of the working group and White House officials.

Mrs. Peterson indicated in an interview that she was amused by Mr. Hormats' letter, by a dispute between the Department of Commerce and the Department of State on who would administer

which part of the new program, and by delays in implementing the export controls. "We all want to hurry and finish it up as quickly as we can," she said, declining to predict when the proposals would reach Mr. Carter's desk. Several other members of the working group say it is unlikely that any action will be taken before late in the year, if then.

The working group, composed of representatives of federal agencies and offices, was convened in 1978 amid controversy over exports of children's sleeping wear treated with TPA, a cancer-causing fire retardant. Such products were banned in the United States in 1977, but exports of millions of articles of TPA-treated clothing continued for more than a year.

Private Sector

In the document made public Aug. 12, the interagency group recommended that export licenses be required for products that "pose a common, especially severe level of hazard." Licenses for products placed on a "commodity control list" would not be issued unless the government of the importing country was fully informed and raised no objections, and unless the Department of State decided that the exports posed no foreign policy problems.

Increasingly, the controversy has pitted Mrs. Peterson's Office of Consumer Affairs against the White House Office of the Special Trade Representative, where Mr. Hormats is deputy to Reubin Askew.

A copy of the Aug. 27 Hormats letter, obtained by the Los Angeles Times, disclosed that Mr. Hormats "contacts with the private sector" prompted him to raise objections to several parts of the proposed export control policy.

Mr. Hormats could not be reached Thursday, but an aide said that the trade office did not become involved in the working group's operations until this spring, when the proposed policy already was well advanced. The aide said it became clear that consumer and environmental interests had been consulted frequently, but that business and industry had not, and this caused concern that the final policy would not be balanced.

Abijah Upson Fox

NEW YORK (NYT) — Abijah Upson Fox, 75, a senior investment banker at Shearson Loeb Rhoades Inc., died of a stroke Monday in a Greenwich, Conn., hospital.

During World War II, Mr. Fox was deputy director for foreign funds control in the Treasury Department and was responsible for freezing German assets in the United States and keeping track of U.S. money in German-occupied countries.

Murray Reed Benedict, 88, Dies, Was U.S. Agricultural Economist

United Press International

BERKELEY, Calif. — Murray Reed Benedict, 88, emeritus professor at the University of California and an internationally recognized authority on agricultural economics, died Thursday at a Berkeley hospital after a brief illness.

After service in World War I as a county agricultural agent, Mr. Benedict became a professor of economics at South Dakota State College. He subsequently taught economics at Harvard University and won the Ricardo Prize in 1931 for outstanding writing in his field. Mr. Benedict was appointed a professor of agricultural economics with the Glanville Foundation of the University of California in 1931 and served there until his retirement in 1961.

He subsequently served as special assistant to the university's president, Clark Kerr, and also served on numerous national and international agencies.

NEW ORLEANS (UPI) — Edith Rosenwald Stern, 85, who believed the best of all investments was humanity, died Thursday.

NYSE Nationwide Trading Closing Prices Sept. 12

Tables include the nationwide prices up to the closing on Wall Street.

12 Month	Stock	High	Low	Open	Close	Change	12 Month	Stock	High	Low	Open	Close	Change	12 Month	Stock	High	Low	Open	Close	Change
22 1/2	ACF	2.50	2.40	2.45	2.45	+1/8	13 1/2	CGC	1.00	0.95	0.95	0.95	-1/8	21 1/2	FM	1.00	0.95	0.95	0.95	-1/8
22 1/2	AM	1.25	1.20	1.20	1.20	-1/8	13 1/2	CGC	1.00	0.95	0.95	0.95	-1/8	21 1/2	FM	1.00	0.95	0.95	0.95	-1/8
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22 1/2	AM	1.25	1.20	1.20	1.20	-1/8	13 1/2	CGC	1.00	0.95	0.95	0.95	-1/8	21 1/2	FM	1.00	0.95	0.95	0.95	-1/8
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22 1/2	AM	1.25																		

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Chicago Futures

September 12, 1980

Open High Low Close Chg.

SOYBEAN				
5,000 bush. dollars per bu.				
Nov	4.07	4.09	4.08	— 0.01
Dec	4.06	4.08	4.07	— 0.01
Jan	4.05	4.07	4.06	— 0.01
Feb	4.04	4.06	4.05	— 0.01
Mar	4.03	4.05	4.04	— 0.01
Apr	4.02	4.04	4.03	— 0.01
May	4.01	4.03	4.02	— 0.01
Jun	4.00	4.02	4.01	— 0.01
Jul	3.99	4.01	4.00	— 0.01
Aug	3.98	4.00	3.99	— 0.01

Sales Thur. 14.53.
Total open interest Thur. 72,064, up 818 from Wed.

CORN				
5,000 bush. dollars per bu.				
Nov	3.47	3.49	3.48	— 0.01
Dec	3.46	3.48	3.47	— 0.01
Jan	3.45	3.47	3.46	— 0.01
Feb	3.44	3.46	3.45	— 0.01
Mar	3.43	3.45	3.44	— 0.01
Apr	3.42	3.44	3.43	— 0.01
May	3.41	3.43	3.42	— 0.01
Jun	3.40	3.42	3.41	— 0.01
Jul	3.39	3.41	3.40	— 0.01
Aug	3.38	3.40	3.39	— 0.01

Sales Thur. 15.12.
Total open interest Thur. 25,112, up 689 from Wed.

SOYBEAN MEAL				
5,000 bush. dollars per ton				
Nov	2.80	2.82	2.81	— 0.01
Dec	2.79	2.81	2.80	— 0.01
Jan	2.78	2.80	2.79	— 0.01
Feb	2.77	2.79	2.78	— 0.01
Mar	2.76	2.78	2.77	— 0.01
Apr	2.75	2.77	2.76	— 0.01
May	2.74	2.76	2.75	— 0.01
Jun	2.73	2.75	2.74	— 0.01
Jul	2.72	2.74	2.73	— 0.01
Aug	2.71	2.73	2.72	— 0.01

Sales Thur. 13.92.
Total open interest Thur. 14,071, up 2,561 from Wed.

SOYBEAN MEAL				
5,000 bush. dollars per ton				
Nov	2.60	2.62	2.61	— 0.01
Dec	2.59	2.61	2.60	— 0.01
Jan	2.58	2.60	2.59	— 0.01
Feb	2.57	2.59	2.58	— 0.01
Mar	2.56	2.58	2.57	— 0.01
Apr	2.55	2.57	2.56	— 0.01
May	2.54	2.56	2.55	— 0.01
Jun	2.53	2.55	2.54	— 0.01
Jul	2.52	2.54	2.53	— 0.01
Aug	2.51	2.53	2.52	— 0.01

Sales Thur. 14.02.
Total open interest Thur. 6,741, of 345 from Wed.

Note: Close is average of last two trades.

WHEAT				
5,000 bush. dollars per bu.				
Nov	1.770	1.771	1.770	— 0.01
Dec	1.769	1.770	1.769	— 0.01
Jan	1.768	1.769	1.768	— 0.01
Feb	1.767	1.768	1.767	— 0.01
Mar	1.766	1.767	1.766	— 0.01
Apr	1.765	1.766	1.765	— 0.01
May	1.764	1.765	1.764	— 0.01
Jun	1.763	1.764	1.763	— 0.01
Jul	1.762	1.763	1.762	— 0.01
Aug	1.761	1.762	1.761	— 0.01

Sales Thur. 9.69.
Total open interest Thur. 46,591, up 144 from Wed.

WHEAT				
5,000 bush. dollars per bu.				
Nov	1.759	1.760	1.759	— 0.01
Dec	1.758	1.759	1.758	— 0.01
Jan	1.757			

**Cars: TI
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Cash Price
September 12, 19

Commodity and unit
FOODS
 Coffee 4 Santos, lb.
TEXTILES
 Printcloth 64-66 38 3/4, yd.
METALS
 Steel billets (PHL), ton
 Iron 2 Fdry, Phila., ton
 Steel scrap No 1 riv PHL
 Lead Spool, lb.
 Copper elect, lb.
 Tin (Shroets), lb.
 Zinc E. Sp L, Bostn, lb.
 Silver N.Y., oz.
 Gold N.Y., oz.
 New York prices.

Commodity Inc.
September 12, 1991

	Close
Moody's	1,373.36
Reuters	1,345.50
Dow Jones Spot	468.35
D.J. Futures	478.68

Moody's : base 100 : Dec. 31, 1931.
 Inary : 1—final
 Reuters : base 100 : Sep. 18, 1931.
 Dow Jones : base 100 : Average

**Friday's
New Highs and**

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U.S. Court Rejects Indian Payment

OMAHA, Neb. — Judge on Thursday dismissed a suit in which the Oglala Sioux sought to block the federal government from paying more than \$1 million to nine Sioux tribes in the Black Hills of South Dakota. The Oglala Sioux Tribe of Pine Ridge Reservation filed a complaint on Aug. 1 seeking a temporary restraining order that would have prevented the payment, through Interior Secretary Cecil Andrus, from making the payment. But U.S. District Judge Albert Schatz of Omaha said that a case cannot be brought against the United States in its sovereign capacity.

EEC's Imports of Fall 12.5% in a Year

BRUSSELS — Oil imports from the European Economic Community fell 12.5 percent to 313,000 metric tons in the first six months of this year, a reduction of one million tons from the same period last year, EEC Energy Commissioner Guido Brunner said today.

He told the weekly meeting of the EEC Commission that the reduction is a striking success in a campaign that the community must meet its target of keeping oil imports below 472 million metric tons this year. Last year's total was 583 million metric tons.

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Micro' Cars: The Future May Come Slower Than You Think

by Richard Oliver

PARIS — Detroit may have unveiled its new 1981 models this week, but there are several manufacturers in France who believe they are the ones perfect for city slickers that are lightweight, self-saving and downright tiny. Names like "Arola," "Marden" and "micro cars" are roughly two-thirds the length of an Austin Mini, seat only about 17 miles to a liter of gas and are more on the streets of Paris. "Micros" are sleek like a dream car, but they are not so much the product of age technology as the ingeniousness of the small, proven Peugeot, Renault and Motobecane engines. Motobecane, Lee Lacocca, the car of the future is moped.

A moped is any vehicle that has a motor of under 50 cc.



ids only: an Arola Star 55.

centimeter capacity, and as such is subject to many traffic laws or parking regulations. Engines have been used for years to power scooters and three-wheeled vehicles by the elderly. The French government paved the way for the "micro" years ago when it allowed a fourth safety reason, the quadricycle was relegated to the French provinces. Only gas bikes and growing urban traffic.



s park in any space with equal perpendicular or parallel.



ld-fashioned three-wheeler.

question made manufacturers think they are the answer to commuters' prayers parking lots. Vespa has been making Paris with models used for delivering collecting garbage. "Let other countries build factories to make them. If they use our patents, we'll make our money off that." The Flippers are built by SEAB, a French research and development firm that makes a large part of its profits from selling patents. SEAB also invented the Mirabar, a plastic Jeep-like vehicle. La Grandiere said the 2,000 Flippers made by SEAB were really part of a testing program to work out the bugs in a unique weight-saving front-wheel drive system. The Flippers can go forward — there is no reverse gear. Instead, the steering wheel swivels 360 degrees, and by turning the wheels halfway around, one can park. If this fails, a strong individual can flip it into place. "We have nothing to sell but this," said La Grandiere, thumping his forehead. "We French are good at inventing things but we never realize what we have on our hands. Look at photography, look at airplanes." But only the French, at least for now, have discovered a handy way of getting around town — as well as some annoying laws.

French companies plan to introduce models next month with 125-cubic-centimeter engines, which will make them faster but will also put them in the category of regular automobiles, subject to all of the road. BMW tried to make cars are nothing new. BMW tried to make the Isotta, an upright, clam-shaped



Flipper, with unique swivel drive.

vehicle with a hatchlike door up front. Messerschmitt tried a car designed like a fuselage, but the idea of having the passenger sit behind the driver never really caught on.

Gulf + Western and General Motors have introduced batteries they believe will make electric cars a practical reality, but power company officials are already wondering about the increased output required to charge up the vehicles when they are ready to hit the road in about five years.

Professor Arie Braunstein of Tel Aviv University hit on the idea of solar-powered batteries, but they might not be much good for cars parked in underground garages. Flipper spokesman Roger La Grandiere said his company has been thinking solar but still feels gasoline — only much less of it — is still the fuel for the urban vehicle. Flipper recently opened an unmanned showroom at 40 avenue Montaigne in Paris, but all cars must be ordered directly from the factory in the Paris suburb Villejuif (tel: 678.91.11).

"All those big cars wasting hundreds of horsepower in the city don't make sense," he said. "Where there is one regular car we could have three micros, and all together they would create less smog."

While La Grandiere sees smaller as better, he does not feel that going slower is a disadvantage. Asked recently whether it didn't take a long time to get around town in a micro, a driver of one stuck in a traffic jam answered, "Who can go fast in this traffic?"

There have been no known fatalities, says Paul Ledouarin, the major dealer in the Paris area stocking the Mardens (27 avenue de la Republique, St. Maurice, tel: 883.08.69). He added that he knew of only one accident: "Somebody got carried away and tried to take one out on the perimeter." (Of course, fewer than 20,000 micros have been produced.)

Now manufacturers are gearing up micro ad campaigns aimed at the youth market. Balu says the biggest competition comes from public transportation. The average buyer is a man or a woman aged 57, who does not work and who has never had a driver's license.

One salesman admitted that his high-powered business clients usually bought micros only after losing their licenses for speeding or drinking. He said they could not afford to be seen arriving at an important meeting on mopeds; nor could they afford chauffeurs. At about 21,000 francs (\$3,250), the Marden is the Cadillac of the micros. It has bucket seats, optional stereo and Fiat suspension. Like all micros and mopeds, it comes with the required automatic transmission. (First-time drivers should remember that the third pedal is not a clutch but a real pedal, which could come in handy for manipulating the micro to the nearest gas station if one forgets to fill up every month or so.)

Arola claims to be the giant of the micros with 70 percent of the market, but unfortunately its most carlike model, a takeoff on the 1932 Bugatti, is not allowed on the road and is sold only as a \$3,000 toy for kids.

The company started in Lyons four years ago and makes two other models — the original motorcycle with handlebars and the four-wheeler, their biggest seller. It sells for from \$4,000 to \$4,500. Production has hit 400 units a month, with about 100 vehicles exported to countries where local laws permit.

Flipper is openly interested in the Far Eastern market. Honda, Suzuki and Yamaha already turn out moped motors in Japan.

"We're not interested in making millions of Flippers," La Grandiere said. "Let other countries build factories to make them. If they use our patents, we'll make our money off that." The Flippers are built by SEAB, a French research and development firm that makes a large part of its profits from selling patents. SEAB also invented the Mirabar, a plastic Jeep-like vehicle.

La Grandiere said the 2,000 Flippers made by SEAB were really part of a testing program to work out the bugs in a unique weight-saving front-wheel drive system. The Flippers can go forward — there is no reverse gear. Instead, the steering wheel swivels 360 degrees, and by turning the wheels halfway around, one can park. If this fails, a strong individual can flip it into place.

"We have nothing to sell but this," said La Grandiere, thumping his forehead. "We French are good at inventing things but we never realize what we have on our hands. Look at photography, look at airplanes."

But only the French, at least for now, have discovered a handy way of getting around town — as well as some annoying laws.



The plastic Arola is no gas-guzzler.

A Talk With George Balanchine

by Susan Reimer-Torn

PARIS — George Balanchine has spent his life making ballets. His work is inventing movement for beautifully trained bodies. Many consider that the imagination, craftsmanship and taste Balanchine brings to this task make him the world's greatest living choreographer. But Balanchine rejects superlatives.

"Why does everybody need to say who is greatest?" he asks, interviewed this week in Paris, where his company, the New York City Ballet, is appearing until Sept. 21.

At 76, Balanchine is still active and productive. He premiered two new ballets last season and is directing the company's European tour. Although his hair is growing whiter and his pace is slowing, he maintains his old-world charm, calm discipline and devotion to his dancers. He exudes total confidence without a trace of self-importance. He is pleasant but never familiar, forthright but never pompous. Inconceivably the century's most prolific dance maker, he admits, "I now have the skill to not make it bad."

Balanchine dislikes the word genius. Today, chatting in a small office at the Theatre des Champs-Elysees, he is even doubtful about "inspiration." Balanchine is a consummate practical man. "You don't sit home like this," he says, leaning forward, chin in palm, like Rodin's "The Thinker." "You have to try things, put them together. Choreographing is not inspiration. It's a skill, like cooking."

An amateur chef, Balanchine likes to insist that he only mixes ingredients. Nonetheless, he agrees that very few people can choreograph good dances. How does he explain it? Balanchine raises his eyebrows and half smiles. "One day when Count Stroganoff was preparing his meat, he thought of adding some mustard. Without mustard, beef Stroganoff is only ordinary stew. You must experiment, but," his eyes twinkle, "you do have to think of the mustard. Most dances put people to sleep. I have to think how to keep them awake."

Balanchine, mystique aside, is the antithesis



Balanchine's "Episodes."

of the self-absorbed, dreamy-eyed poet. His ballets are products of skilled experimentation and a cultivated sensibility. "You must live," he asserts animatedly, "You must travel, you must see things, taste things. You go to a restaurant, see a painting, sample wine. You learn what is good, what is beautiful and then you try to do it yourself."

Between storytelling and reminiscing, he returns to the original topic of conversation: inspiration and the elusive frontier between technique and art. "No, you really can't say what it is. Anybody can write, but not everybody can write a good book. You can't explain it." Like a theme in his ballets, the question appears and vanishes, is expanded and convoluted, only to reappear. His compositional logic is sometimes only apparent when the last movement is in place.

Balanchine insists on basics: "The most important thing in ballet is perfect, classical technique." Yet he admits that sometimes he can't work with even the most impeccable technician because "the dancer has some limitation." Balanchine presses his thumb to his fingers, as if trying to pin down what's missing. "He can't make something well — interesting."

Does this mean that a dancer's personality is important to Balanchine, a man who is thought to obliterate a dancer's individuality? Balanchine is vehement on the subject: "There is no such thing as dance alone. You must have somebody — personality as well as skill and beauty. People who say we all dance the same are just limited; what we do is beyond them."

If there is an intangible something necessary to choreograph or dance well, the same is true for teaching, not the least of Balanchine's concerns. "Bodies are the same everywhere," he says, contradicting the prevalent view that he prefers a distinctly American "type." "It's the training that counts, but there are very few good teachers. A good teacher must be an excellent dancer, because we don't talk, we show."

Balanchine leans forward in his chair and begins flitting his arms. "When birds are born, they want to fly and they don't know how. The mother doesn't explain or analyze. She shows them and they imitate." Still, he admits that while he continues teaching daily, he can no longer demonstrate all the steps in class: "Even if I don't show everything, even if it is not so pretty, you get the idea. There is an essence."

After several weeks' touring, Balanchine says he is glad to be back in Europe, his only reservation being that "Here, the center of life is food. It makes everybody slow, sleepy."

With Balanchine, a casual aside is often a serious commentary. He masks significant observations in amusing understatement. Discussing the company's enthusiastic reception in Germany two weeks ago, he says, "In 1972 we had great difficulty. The Germans wanted philosophy, psychology, ideas. They thought if you don't suffer, it's no good. But we don't suffer, we dance happily like a circus. We want to be beautiful, simple like flowers. Now that Germany does not want to suffer so much, they like us better."

Balanchine is deceptively flippant and even contradictory about the significance of his work. He prefers references to circuses and flowers to academic labels: "Classical, neoclassical, avant-garde, I don't care, they can put me anywhere they like." At the same time, he advises that people see his work more than once. "They should be alert and aware and try to understand what I'm doing."

Balanchine's well-known lack of interest in preserving his ballets is often taken for self-deprecation or a disregard for dance's future. While he insists, "We should enjoy today. People who are always waiting for tomorrow will be disappointed; tomorrow is only another today," he also adds, "I create for bodies of today's proportions, it doesn't make sense other-



Wearing his French Legion of Honor Medal, choreographer George Balanchine asks with typical modesty, "Why does everybody need to say who is greatest?"

wise. After many years, the body may be completely different."

Almost boyish, he is carried away by his fantasy about anatomical evolution. "After there isn't enough food, we will be nourished with only air, so our mouths will disappear." He makes a hideous grimace.

"Soon we won't need any stomachs, so that will disappear, too." He bends into a grotesque "stomachless" contortion. "Soon we won't need to walk anymore because we can train the brain to just be there, so we won't need any legs. Then we won't need any arms because we can just think about things and they will be done. We are all a big blob and then someone is going to trot out a Balanchine ballet made for pretty girls with long legs. It's ridiculous."

He clearly doesn't want his dances to be considered anachronistic in the next century. He is interrupted by a man who tries to invite him to lunch. With unstudied, elegant manners, speaking fluent French, Balanchine explains that dinner after the ballet would be better. "With us, nobody eats; we work. Fifty people have to pass each other quickly on a new stage — we can't stop for lunch. But, then we are very different animals."

Balanchine is most emphatic and anxious to be understood when he talks about his dancers. When confronted with the conventional wisdom — that ballerinas are Balanchine's primary inspiration and male dancers are relatively neglected — he declares vigorously, "That's not true, all the great men dancers want to be in the company. I am a man and I know very well how to make dances for men."

"But it is easier," he explains, "to make dances for men — they jump, they turn. A woman is more complicated, that is the only reason they are a priority." Once again he insists it has nothing to do with inspiration. "Without the woman, there is no classic ballet and that kind of special female dancer is in danger of disappearing."

"You must be more careful with a woman."

You must know just how to say things, how to dress them. They are fragile like orchids. You have to know exactly how much sun, how much water, how much air and then take them inside before they wilt.

"Of course I like women," he continues, looking squarely at his interviewer. "Only someone who likes them can direct them. But people love to talk, to gossip..." It was clearly a sensitive subject. Then, as he often does when things threaten to get too serious or sentimental, he switches to humor. "You know, they are just like horses and I am a veterinarian. I have to take care so they win the race."

"Mr. B" has been running his own races for decades. He cannot define inspiration because he lives it.



The New York City Ballet in action.

Siobhan McKenna Goes to Vienna

by Alan Levy

VIENNA — For Siobhan McKenna — the Irish actress who has played everything from the title role in "Hamlet" in Stratford, Ontario, to the Virgin Mary in the movie "King of Kings" — last year was not an easy time.

It began with her first winter of widowhood, after her husband Denis O'Dea — an Abbey Theatre actor who played police inspectors in the films "Odd Man Out" and "The Fallen Idol" — succumbed to the heart and arthritis troubles that had plagued him for 16 years.

She flew to America to "get away for a good while and close the door" of her emptying Dublin home. Her first venture was "A Meeting by the River," a Christopher Isherwood play that opened and closed on Broadway in one night. Then "Memoir," a show in which she played Sarah Bernhardt that she brought to fruition in Canada, Dublin and the West End, was bought for Broadway — but will star a lesser actress. Her brother-in-law died.

But that was last year. This year, McKenna's performance in Sean O'Casey's "Junno and the Paycock" at the Abbey Theatre in Dublin was considered a smashing success. And last Sunday in Vienna — with O'Casey's widow Eileen in the audience cheering her on — the Irish actress of our times, Shaw's "Saint Joan" for all seasons, opened her own O'Casey centenary production of "The Shadow of a Gunman," in which she plays a featured, not a starring role. The critics gave her production outstanding grades; one critic called her performance "riveting and gripping."

She came here a few weeks ago to direct the play, but even before she landed, the Viennese insisted she act in it, too. Last year, her one-woman show "Hure are Ladies" played four weeks at the same theater to mostly half-full houses — hardly anyone had ever heard of her and she had to overcome a universal resistance to things Irish — but if all the Austrians who are still raving about it had really seen it, it would still be running today. Meanwhile, "The Shadow of a Gunman" plays through Oct. 11 with a cast imported directly from Dublin.

"Although I'm not physically like the Mrs. Grigson of O'Casey's stage directions, I visualize her as small," says McKenna, who stands 5 feet 5 inches tall, "so I'm trying to make her so drab that she almost disappears."

"I wear a brown woolly cap and gray garb."

O'Casey describes her as living below stairs in a tenement basement's kitchen. She's not sorry, but her face has a grayness that comes from lack of fresh air, whereas her husband is big and boisterous and well-fed looking. O'Casey says she probably feeds him very well and lives on the scraps.

Script and size have always meant much to McKenna, both as actress and director. For a recent interview here, she looked as dowdy as Mrs. Grigson might at a garden party. Perhaps it was the palatial setting of the Palais Auerberg, with its potted palms, parrots, parking fountain and Coco, the screaming cockatoo. More likely, the fatigue of double-duty rehearsals had added a few lines to her face: a brave, girlish face framed by tawny hair, a face still forming at 57.

Most likely, the cause of the contrast was

sey has written about your character." She tells all her actors to study prefaces and stage directions as well as lines, for she herself found the key to her immortal Joan of Arc in one word of Shaw's copious instructions: "rapt."

And rapture was what she brought to the part: first appearing in her own Gaelic translation at Galway University in 1950, a month after Shaw died; later in English in London in 1954; and then, in 1956, in New York, where Saturday Review critic Henry Hewes said she had "the economy of gesture of a Margot Fonteyn, the listening of a Katharine Cornell and the warm humor and vocal magic of an Irish soul."

"People are surprised at my height when they meet me for the first time," she continued, growing in animation and warmth. "They think of me as being little because they saw me



McKenna, as the drab Mrs. Grigson in O'Casey's "The Shadow of a Gunman."

her own starchy awe. Columnist Inez Robb once described McKenna as "Celtic blue-stocking of purest indigo, scornful of lipstick and powder offstage," yet delighted when people recognize her on the street.

She came escorted by leading man Niall Buggy but dismissed him after a drink to "go back to your hotel and read every word O'Ca-

in "Saint Joan." Joan of Arc was no more than five feet and that was how I played her. As I'm finding again with Mrs. Grigson, you can make yourself short if you think small."

The Vienna revival of O'Casey's first produced play, which appeared at the Abbey Theatre in 1923, is not McKenna's directorial debut. Thirty years ago she directed her own

Gaelic "Saint Joan," but she says, "Maybe Joan was a special kind of person who almost directed herself. It's not a part I'd advise an actress to get too self-conscious or objective about. If you're right, she happens to you."

Later, she directed in Dublin and Greenwich, England, so when Sean Kenny died while rehearsing her in a London production of "Junno" a few years ago, McKenna stepped into his shoes. And when she staged "The Playboy of the Western World" at the Long Wharf in New Haven, Conn., others, but not she, wondered how she could work with another actress playing Popen Mike, a part she'd made her own around the world, starting at Edinburgh Festival in 1951, and in the 1961 film version.

"What I'd bring another actress," she replied, "is my own experience, my love of the part. But I'll never show any actor how to do something. I always like an actor to be creative. Sometimes, something will come to me from an actor's experiments that I haven't seen in the play before. Only when an actor is bogged down or having trouble will I come in and suggest or correct. And even then, if a thought comes to me, I'll preface it with a line from O'Casey: 'This is only an opinion and not legal.'"

Doubling as performer and director, she has no trouble ducking the double jeopardy of too much ego and too little detachment. She once worked for an actor-director who, "when he took rehearsals, gave all of us many good ideas, but then when he stepped in, he became jealous of his own production and started taking back the gifts he'd given us."

McKenna suspects she leans in the other direction, particularly with the meek Mrs. Grigson — a role she hasn't played since she was 20, soon after joining the Abbey. Although O'Casey's stage directions call for her to stay on stage at the end and "99 directors out of 100 would obey him, I've always felt wrong up there. She's a character who just goes in and out. Why should she settle down just because it's the final curtain that's coming? The play begins with two men in a room, and that's how I felt it should end. Particularly in Vienna, where life is so symmetrical, I felt myself in the way of the unities. So I just make my exit a few seconds before the curtain."

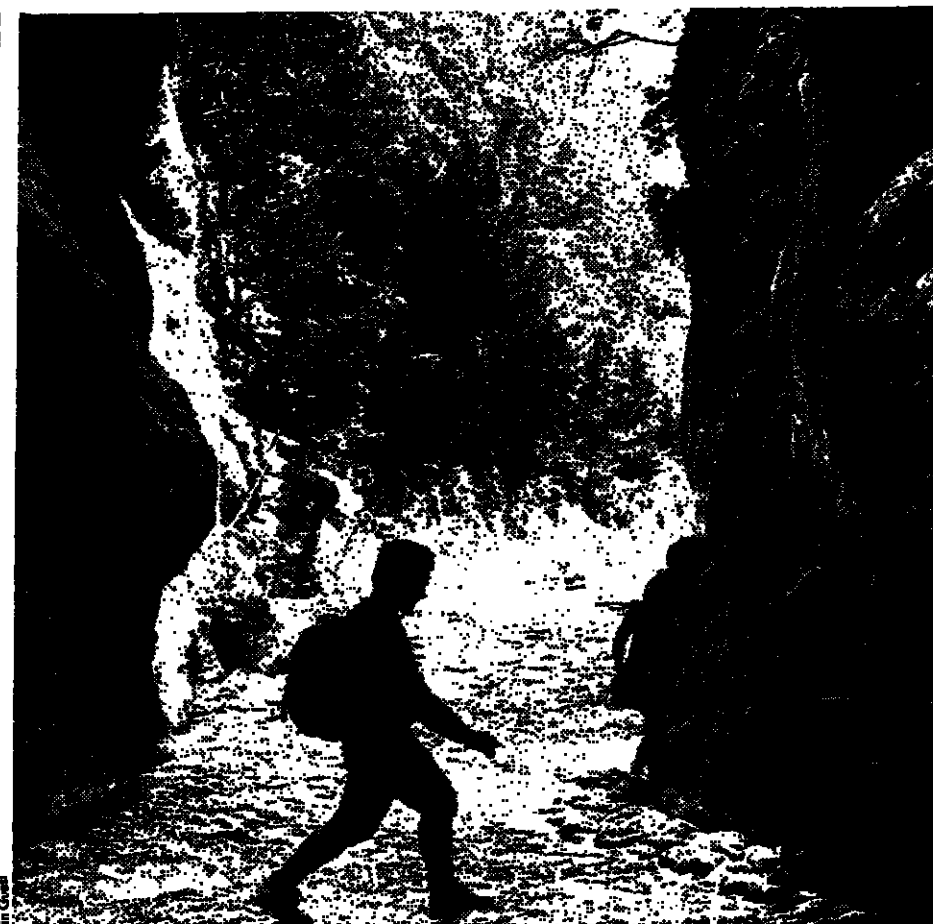
Last Sunday, "thinking small" as Mrs. Grigson, she effaced herself out of a finale — and stood 10 feet tall taking her curtain calls. ■

Another Side of Crete: A Trek Through the Spectacular Samaria Gorge

by Iain Guest

HERAKLION, Greece — Local inhabitants in the far west of Crete say that the Samaria Gorge still casts spells: On moonless nights, lost shepherds who were lured into its ravines by nymphs can still be heard piping mournfully, and the ghosts of soldiers who fought in its forests — Turks, Venetians and World War II partisans — still prow. It's easy to imagine, in this the most spectacular of Greece's national parks. The Samaria Gorge offers mythology, legend, history and most of all, nature — a combination that has made it almost as great a tourist attraction as the Minoan palaces of Knossos and Phaistos. The gorge closes for the year on Oct. 31, and there's still time to see it at its best. Once on Crete, the trip takes a day by guided tour, or a more leisurely two or three days if you're prepared to sleep on the beach or take a chance at one of the tavernas on the coast road. Either way, it is best to start out from Canea, the main town on the north of Crete, and head into the Leuka ("White") Mountains. The road winds up through villages perched so steep that the old men need the agility of mountain goats to balance on their chairs and drink ouzo. Neis are spread out under olive trees to catch the staple product of the island. High up in the mountains is the Plain of Omalos, a good place to stop at an isolated taverna for honey and yogurt as thick as ice cream. It makes an Alpine scene, with dew on the grass and the sound of goat bells. At the end of the plain, the Samaria Gorge opens out below, at the start of an 18-kilometer plunge. Guide books say the walk takes between five and eight hours (allowing for dawdling). It's also free. "We're educating people through nature," says Costa Cassios, the ebullient head of Greece's National Parks. About 100,000 people from 38 countries passed through the gorge last year. The path is well marked, with occasional tribits of information on some of the gorge's 2,000 species of

plants and trees. There are also rest places where addicts can stop and smoke. (Fire is considered the chief hazard; one fire in the 15th-century swept through the White Mountains and raged unchecked for three years.) It's easy to imagine, in this the most spectacular of Greece's national parks. The Samaria Gorge offers mythology, legend, history and most of all, nature — a combination that has made it almost as great a tourist attraction as the Minoan palaces of Knossos and Phaistos. The gorge closes for the year on Oct. 31, and there's still time to see it at its best. Once on Crete, the trip takes a day by guided tour, or a more leisurely two or three days if you're prepared to sleep on the beach or take a chance at one of the tavernas on the coast road. Either way, it is best to start out from Canea, the main town on the north of Crete, and head into the Leuka ("White") Mountains. The road winds up through villages perched so steep that the old men need the agility of mountain goats to balance on their chairs and drink ouzo. Neis are spread out under olive trees to catch the staple product of the island. High up in the mountains is the Plain of Omalos, a good place to stop at an isolated taverna for honey and yogurt as thick as ice cream. It makes an Alpine scene, with dew on the grass and the sound of goat bells. At the end of the plain, the Samaria Gorge opens out below, at the start of an 18-kilometer plunge. Guide books say the walk takes between five and eight hours (allowing for dawdling). It's also free. "We're educating people through nature," says Costa Cassios, the ebullient head of Greece's National Parks. About 100,000 people from 38 countries passed through the gorge last year. The path is well marked, with occasional tribits of information on some of the gorge's 2,000 species of



Samaria Gorge, a Greek park that offers mythology and history with nature.

from domestic goats who have strayed into the gorge in an effort to maintain its purity. The Minoans worshiped the *kri kri*, but since then, it has been ruthlessly overhunted for its tough skin and horns. Its numbers are now down to 300, and they are rarely seen by tourists, although they often descend at dusk to the slopes opposite Viglis' house. Viglis himself is said to know many of them by name — a claim he modestly denies.

Viglis lives amid the ruins of the former village of Samaria, where he was born 60 years ago. Around him are broken stone walls, overgrown with thick dry grass and now deserted except for snakes and lizards. Scratching his stubble, Viglis recalls when 70 people lived here. He makes it seem like an idyllic life, a kind of Greek Brigadoon: "The economy was simple. We produced honey, grew olives, raised sheep. We had no electricity, but plenty of water." When the stream was in full flood, timber was cut and floated down to Agia Roumeli. But, says Viglis, civilization began to take its toll even here. Young people were leaving for the cities. When the government offered 19 million drachmas for the land in 1959 — a huge sum for rural Greeks — the inhabitants were quick to take up the offer, though in Agia Roumeli some stubbornly remained. Despite the sense of desolation created by the villagers' withdrawal, their presence is still powerful: in the rustling olive press; the tiny square, where visitors make refuge from the heat and drink from an ice-cold fountain, and most of all in the churches. The gorge is named after St. Mary (Ossa Maria), and her church is still maintained for use by weary travelers. Tiny, hidden in pines, and with a cupola that is blackened from the candles of worshippers, it contains a fine 1740 icon and Byzantine frescoes. The art treasures of the gorge's 10 churches pose a dilemma for the authorities. "They should really be in museums," says Costa Cassios. "But we have a tradition of open churches in Greece." Others, too, make their presence felt in the gorge — mythical as well as real. Cretans claim that Samaria is the "navel of the earth" where Apollo built his temple. Delphi, where legend says the Eagle of Zeus dropped a huge boulder, is normally thought to have a prior claim; but that is a mainland myth, and the Cretans have never been deterred by such irrelevances. More than most places in Greece, you can sense in Samaria why mountains and streams were such a powerful source for Greek mythology. There is a stretch where the gorge opens

out, before the remains of Samaria: The territory of satyrs frenzied with nymphs and Pan, the God of pasture mischief, half-malevolent, waiting the unwary. Beside streams like this the full Narcissus fell fatally in love with reflection.

Gradually, history begins to disentangle itself from mythology. The Minoan cypresses from the Samaria Gorge form inverted pillars of their time, their fast growth. Venetians tried to hold the line against the Turks and the skeleton of one of their forts stands on the bluff overlooking Samaria. After the Venetians, however, it came known as the one place in

This is the territory satyrs frenzied with of nymphs and Pan

was never penetrated by invaders, were repulsed at both ends in severe battles, and locals still recall how when the Germans moved up on Oct. 1944 to crush the Cretan partisans were driven back. During the war King George II and his cabinet passed the gorge on their way to exile in N. After five hours of swift walking comes abruptly: a canyon that is then rises sheer in the form of Sid "Iron Gates." You cross the tiny at the walls, and pass — without the caves where Ionis Daskaloyan the resistance against the Turks, and directed a major revolt in 1770. By now your feet are protesting early if you failed to wear tough through the gates: into the sunlight past the remains of old Agia Roumeli, in front, there's a tiny port on tavernas: time to bathe those aching that thirst and gaze back in won longest walk you'll take for many a c

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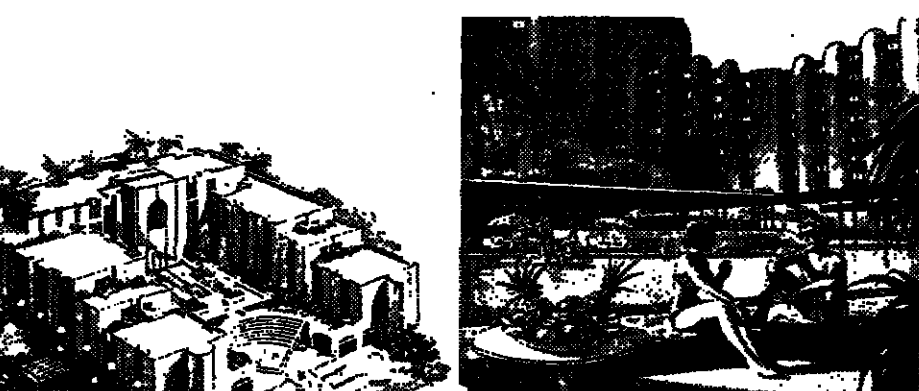
- AUSTRIA**
GRAZ, Styrian Autumn (tel: 80255). Includes: Neue Galerie — To Oct. 12: "19th- and 20th-Century Swiss Art from the Solothurn Collection." Kulturhaus — To Oct. 11: "Max Weiler: Works on Paper 1931-1978."
VIENNA, Staatsoper (tel: 5324/2655) — Sept. 13, 16 and 19: "Otello" (Verdi). Sept. 14: "Die Fledermaus" (J. Strauss). Sept. 15: "Die Entführung aus dem Serail" (Mozart). Sept. 17: "Der Rosenkavalier" (R. Strauss). Sept. 18: "Le Nozze di Figaro" (Mozart).
Theater in der Josefstadt (tel: 4251/27) — Sept. 13, 14, 15, 17 and 19: "Der Kreis" (Sommerstein/Mangum).
Dom St. Stephan, Stephansplatz — Sept. 17: Peter Jandarysky organ (Bach, Rieder, Franck).
Akademietheater (tel: 5334/2658) — Sept. 13, 14 and 19: "Night and Day" (Stoppard).
- BELGIUM**
BRUSSELS, To Nov. 13: Flanders Festival (tel: 02/512.85.54). Includes: Sept. 13: New York Philharmonic Orchestra, Zubin Mehta conductor (Dvorak, Beethoven). Sept. 18: Belgian National Orchestra, Igor Markevitch conductor (Beethoven, Stravinsky).
Theater Royal de la Monnaie (tel: 02/218.12.01) — Sept. 13: "Ein Sommernachtstraum" (Mendelssohn/Ligeti/Neumeier). Hamburg Opera Ballet. Sept. 16-24: Ballet of the 20th Century.
Palais des Beaux-Arts (tel: 512.04.03) — Sept. 18-Nov. 18: Bruegel exhibition.
GENT, To Oct. 12: Flanders Festival (tel: 091/257.77.80). Includes: Sept. 13: New York Philharmonic Orchestra, Zubin Mehta conductor (Strauss, Brahms).
- ENGLAND**
CHICHESTER, To Sept. 20: Chichester Festival Theatre Season (tel: 0243/78.13.12). Includes: Sept. 13, 16, 18 and 19: "The Merchant of Venice" (Shakespeare). Sept. 13, 15, 17, 18 and 20: "Old Heads & Young Hearts" (Boucicault).
HARROGATE, Royal Bath Assembly Rooms — Sept. 18-25: 30th Northern Antiques Dealers' Fair (tel: 0943/73964).
LONDON, Sept. 13: "Thames Day '80." Program includes: youth regatta, barge driving, display by armed forces, fireworks display, medieval fair and ox roast and steel bands. (tel: 633.17.21).
Wignmore Hall (tel: 935.21.41) — Sept. 17: Lindsay Surrin Quartet (Haydn, Tippett, Dvorak, Brahms). Sept. 18: Deller Consort (30th Birthday Concert).
Sadler's Wells Theatre (tel: 278.65.63) — Sept. 16-27: Caracalla Dance Company.
Royal Festival Hall (tel: 928.31.91) — Sept. 16: Preservation Hall Jazz Band. Sept. 16: City of London Sinfonia, London Symphony Chorus, Richard Hickox conductor, Sheila Armstrong, Sarah Walker, Robert Tear, John Shirley-Quirk (Mozart). Sept. 18: New York Philharmonic Orchestra, Zubin Mehta conductor (Dvorak, Stravinsky, Mahler). Sept. 19: Lena Martell.
Parcel Rooms (tel: 928.31.91) — Sept. 16: John Kozar piano (Copland 90th Birthday Tribute).
Queen Elizabeth Hall (tel: 928.31.91) — Sept. 17: Pasadena Roof Orchestra. Sept. 17: "The Modern Masters" includes works by Bacon, Caro, Dubuffet, Giacometti, Hapworth, Moore and Roubio. Sept. 17: "Lyric Theatre" (tel: 741.23.11).
"Taking Steps" (Ayckbourn), Dinsdale London, Nicola Paget.
Old Town Hall, Chelsea — To Sept. 20: 51st Chelsea Antiques Fair (tel: 565.60.69).
London Coliseum (tel: 836.31.61) — Sept. 13, 16 and 19: "Fidelio" (Beethoven). Sept. 17: "The Coronation of

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- Sept. 16-27: Caracalla Dance Company.
Royal Festival Hall (tel: 928.31.91) — Sept. 16: Preservation Hall Jazz Band. Sept. 16: City of London Sinfonia, London Symphony Chorus, Richard Hickox conductor, Sheila Armstrong, Sarah Walker, Robert Tear, John Shirley-Quirk (Mozart). Sept. 18: New York Philharmonic Orchestra, Zubin Mehta conductor (Dvorak, Stravinsky, Mahler). Sept. 19: Lena Martell.
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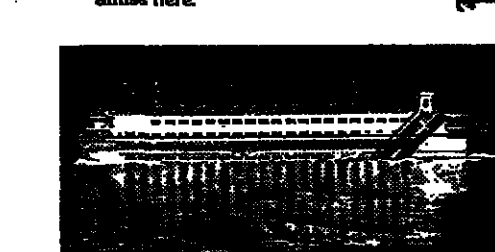
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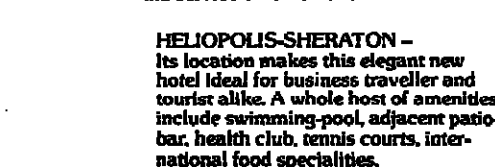
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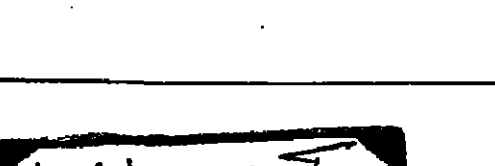
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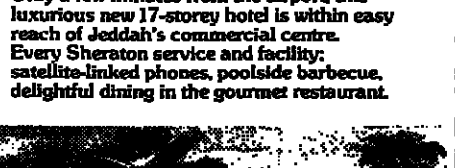
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Stage Life at the Crazy Horse Saloon

Joel Stratte-McClure
IS — Alain Bernardin silently sur-
sensual Polly Underground, ebo-
Vanilla Banana, grills Vodka
vov and 15 other near-nude dan-
leave their mirrored dressing rooms
605th performance at the Crazy
no.
ducer Bernardin, who resembles
re except for the polished black
ois, is concerned with maintaining
wants no smears in Patsy Dy-
kemp, no cracks in Baba Mole-
ht red lipstick and no choreograph-
because of a loose heel on Texa
sots.
national audience of 250 crowded
ue Georges V basement may only
of breasts, slim but muscular legs,
and the gyrating music when the
urtain opens. But 62-year-old Ber-
as an eye out for flaws in a produc-
siders as artistic as the ceiling of the
pel.
au combo beats into the opening
razy Horse — Paris, France — and
appear on the small stage wearing

\$450 boots, very brief costumes, which Bernar-
din insists cost \$400 apiece, and body makeup
that costs \$1,000 a month. There are no single
men in the front row, a Bernardin rule, and
none of the young women will be allowed to
leave the theater until a half-hour after the per-
formance — when the red-jacketed Mounties
at the door escort them to taxis or their cars.
The dancers, like Olga Waterproof from Al-
giers and Usha Starlight from Maribad and
Bonny Chatterton from London, are giving
Crazy Horse their youth, and Bernardin, who
thought up all their zmy stage names, is as
much a father as a boss.
"I pay the best salaries in Europe, have the
best talent and go to great pains to take care of
them," the Jura-born Bernardin says as he
watches the lights play tricks on the girls' bod-
ies, their height equalized by different-sized
heels. "These are the best bodies in the world
and should be treated like artistic monuments.
This is a very communicative art form, these
women express my artistic vision and I don't
want any snags."
The dancers, who earn \$2,500 to \$5,000 a
month, have been personally recruited by Ber-
nardin to perform in a show he calls "bur-
lesque rather than untalented, aggressive strip-
tease. For many, it is the lack of lewdness that
makes the show appealing. "We know we can
bring our wives here without embarrassment,"
said one patron.
Backstage before the show, the dancers look
like the proverbial girl next door — young,
strong, healthy. There is a remarkable differ-
ence between the attractive Havana-born
Brandy Proforma in the dressing room and the
seductive Brandy Proforma dancing in "I'm
Just a Call Girl" on stage.
"This is a respectable and disciplined pro-
fession," says 25-year-old Polly Underground,
an American raised in Germany. "Alain runs a
tight ship, makes us rehearse until we cry and
insists on perfection."
The Crazy Horse has been a tourist attraction
almost since Bernardin borrowed money to
open it on May 19, 1951. Twice a night
(three times on Saturday) the girls and some
vaudeville acts spend an hour and 40 minutes
on stage before an audience that pays 230
francs without service (\$55) a head for the
spectacle and two drinks.



Each act has a gimmick: "Playing with sex through song and movement."

"Bernardin started with nothing to become
the top cabaret in Paris," says Jacques Morali,
who produces the successful U.S. disco group
The Village People and composes 90 percent
of the music at the Crazy Horse (which is cur-
rently about 40 percent disco but is moving
back to big band tunes). "These women don't
wear feathers or ornate outfits but succeed
marvelously because of their perfect bodies
and dancing skills."
Bernardin leans over to a friend and com-
plains about a minor technical fault in the
"Baby Buns" number. He is remarkably atten-
tive to every facet of the 18 acts and all the
behind-the-scenes goings-on.
He readily welcomes any dancer who wants
to audition ("They call and I see them as
quickly as possible"), conceives the acts
through song and movement, designs the
costumes ("Scant as they are, they combine
with the lighting to accentuate the natural

beauty") and works with American choreog-
rapher Richard Moten on the dance steps.
"I've learned something about women in
this business," he says. "The perfect woman
would be Cyd Charisse at 20. Since that's im-
possible, I look for a person who blends the
artistic sense of a Pole, the discipline of an
English girl, the sensibilities of a French woman
and the breasts, hair and face of a German.
Americans are better comics than dancers."
Hired away from such places as the Warsaw
or the Paris Opera or German go-go bars, the
dancers are about 5 feet 6 inches tall, weigh
about 115 pounds and join the Crazy Horse at
the age of 18 ("Younger women can learn fast-
er"). Seven or eight new dancers join the
troupe each year. They begin with a strict
three-month contract but stay an average of
four years. They also obey Bernardin's pater-
nalistic rules — including letting him keep and
invest 20 percent of their incomes until they
leave.

"The Crazy Horse is like Playboy maga-
zine," says Ohio-born comic George Carl,
whose act gets the most applause. "Bernardin
makes it picturesque and wholesome."
Vodka Samovar, 23, half-Polish half-French,
regards her boss as a demigod. "I need the
discipline and appreciate his concern. I left an-
other Paris club to come here, and the fantas-
tic reputation is justified. He turns us all into
ballerinas, urges us to do our best stuff and
makes sure we leave with a lot of money."
The existence of the Crazy Horse, with 90
employees and an \$8 million annual gross, can
be credited in part to Bing Crosby. Bernardin
worked as an apprentice wine waiter at the
Ritz in London. Then, after the war, he
opened Paul et Virginie, a restaurant in the
place du Marche St. Honore. One night there,
he heard Crosby insisting that what Paris
needed was a good country music parlor.
The Crazy Horse Saloon ("I love everything
Western") opened with a Texas chef, barbecue
dinners, lasso shows and a hillbilly combo. It
was supposed to resemble an 1890 Dallas bar.
It folded in two months. Bernardin tried other
acts but didn't hit pay dirt until Dec. 15, 1953,
when, inspired by the film "Les Danseuses de
Desir," he turned to burlesque.
"The first night I realized the public wanted
to be mystified and preferred five women to
one," he recalls. "Since then I simply try to
increase the variety and beauty."
The acts change once a year, with three
months of rehearsal required before a new
one goes on stage. Bernardin says he is going
to Las Vegas soon to look for more vaudeville
performers.
"Things get a little newer and crazier each
year," says Norma Piccadilly, who writes her
parents and studies Italian between acts.
"There are more gimmicks, new lighting tech-
niques and better dance music each season."
As the show ends, Bernardin completes his
list of complaints — directed more at the tech-
nicians than the dancers. The girls are on stage
for the last time performing an enraptured ver-
sion of "Yes, We Are Women." The curtain
falls, they take showers, and Bernardin hopes
the 14,606th performance will run as smoothly.
"You're only as crazy as your last show," he
says as the lights go out.

Breaker Morant — An Edwardian My Lai

by Vicky Elliott
REE soldiers face court martial for
order. The charge: the summary ex-
ecution of enemy prisoners — in re-
venge for the brutal mutilation and
their commander in an ambush.
Following orders or acting out of
ere a line that divides murder from
Morant," an Edwardian My Lai
Boer War, was shot in Australia by
Bersford, the young Australian who di-
Barry McKenzie and "Money
The film, which opened in Paris this
er the title "Heroes on Salopards,"

won recognition at the Cannes Film Festival in
May with Jack Thompson's award as best sup-
porting actor. In Australia, where it was
the summer's top-grossing film, audiences rise to
applaud at the end.
Bersford has made a parable of an incident
that passed into Australian legend: the 1901
trial of three Australian soldiers from the
Bushveldt Carbineers, a new force formed in
South Africa by Lord Kitchener to combat
Boer guerrilla attacks. Flashbacks flesh out a
fast-paced courtroom drama, and the issues
raised are universal.
"It is a film about injustice," Jack Thomp-
son, the Australian actor who plays the de-
fense counsel, said in Paris last week. "It's a
powerful antiwar film — with no heroes."

By 1901, Lord Kitchener was floundering in
"a new war for a new century" — a war that
made khaki, commandos and concentration
camps part of the vocabulary of the 20th cen-
tury. The British were trying to wipe out resis-
tance in the rolling countryside of the
Transvaal, but the guerrilla attacks by recal--
trant Boer settlers continued.
The war was unpopular at home in Britain.
Joseph Chamberlain, colonial secretary, de-
nounced the lingering struggle as "a war of
ruffianism, brigandage and outrage." The
British resented the picture of the Empire fac-
ing defeat at the hands of mere farmers, ex-
plained Thompson.
And in South Africa, the civilian population
was herded into disease-ridden refugee camps,
the gentlemanly rules of war were forgotten,
and atrocities proliferated on both sides.
The "Breaker" Morant of the title was a
reckless horsebreaker and amateur poet with a
reputation, according to contemporary re-
ports, for "a trail of broken hearts, a lot of
good friends and a string of bad debts." An
educated man of humble English origins, he
went to South Africa from Australia to recoup
his fortunes in the glories of war.
Instead, with two Australian subordinates,
the rapscallion and woman-chasing Lieut. Pe-
ter Handcock and the young, idealistic Lieut.
George Witton, he found himself facing mur-
der charges for the execution of a dozen or
more Boers and the murder of a German mis-
sionary who had witnessed their deaths.
Pawns of high politics, the three Carbineers
were caught up in a test case that involved not
only Kitchener's reputation at home, but the
possibility that Britain's archenemy, Germany,
might enter the war on the side of the Boers. A
new Australian government, anxious to show

solidarity with the Empire, was ready to bow
to the British judgment.
The trial was hushed up at the time, but
subsequently became a scandal in Australia,
leading to a 1912 act in the Australian parlia-
ment decreeing that Australian troops could
only be tried by their own officers. The issue
was still sensitive when Kitchener toured Aus-
tralia after the Boer War and refused to unveil
a war memorial in Bathurst until Peter Hand-
cock's name had been erased from it. Witton
subsequently outlined the story in his book
"Scapegoats of the Empire."
The film wasn't intended to parallel the
Lieut. Calley story, though Bersford is inter-
ested in the Vietnam war, but it raises univer-
sal questions that struck a responsive chord at
Cannes. "We had Israelis, Indians and Ameri-
cans coming up to say how they understood,"
recalled Thompson. "The Americans saw My
Lai; the Indians said, 'We too have been colo-
nial troops,' and the Israelis told us of the
young Israeli officer awaiting trial for the
death of Jordanians on the West Bank."
Bersford's script is based on the trial tran-
script and the courtroom notes of the bum-
bling country lawyer, Maj. J.F. Thomas,
played by Thompson, one of Australia's best-
known actors. A tall, blond cowboy type with
a deceptively lackadaisical manner, Thompson
is known for his numerous Australian televi-
sion parts and his role in the award-winning
1977 film "Sunday Too Far Away."
"I found the clues to Thomas' personality in
a compassionate letter he wrote home just af-
ter the verdict was declared," Thompson said.
The lawyer is the mouthpiece for the film's
message: that war concerns "normal men
caught up in abnormal situations." When men
are commanded to wreck trains, loot farms
and herd people into camps in the name of



Jack Thompson as defense counsel.

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Burlington House Fair: Paintings

LONDON — At this year's Burlington House Fair (through Sept. 17, 10 a.m. to 7 p.m. daily), 51 participating dealers have assembled a display valued at some £40 million (\$95 million). Paintings and sculpture must account for a large proportion of this sum. The masterworks on display form a mini-history of certain genres. Portraits, for example, range from the sacred through the secular to the profane.

Giampetrino, who was active in the first half of the 16th century, and who was reputed to have been

the pupil of Leonardo, treats his "Madonna and Child" (at Robert Noortman) with great simplicity, the Madonna simply robed, and mother and child set against a plain dark background.

Nicolas Mares (1632-1693), a pupil of Rembrandt but a man with a greater eye to the main chance than his master, places his bejeweled and besotted "Portrait of a Lady" on an elegant garden terrace. Doubtless the wife of one of his rich merchant patrons, everything in her pose and poise bespeaks an almost vulgar opu-

lence (also at Robert Noortman). With crusty, terse Degas, all charm and flattery have been excised from his charcoal drawing of a Paris Opera ballet rot at the practice barre, (exhibited by Browns and Darby). All the glamor of actual performance is absent from this sweat-stained striving towards perfection of her grand battement in second position.

Landscape, too, can be observed in evolution at the fair. In Giovanni Battista Castiglione's mid-17th-century Baroque painting of "Circe Transforming Ulysses' Companions into Animals" (Matthiesen Fine Art) the dark tree-lined and cloudy landscape is used merely as atmospheric backdrop to the dramatic metamorphoses of the foreground.

Gaspard Duchet (1615-1675), Poussin's brother-in-law and pupil, makes the landscape dominate the people in "A Wooded Landscape with Figures by a River" (P. & D. Colnaghi). A hill town atop a steep bank running down to a wide river occupies back center of the scene. In the foreground, two cowherds who have brought their flock to water, gossip. The scene is mid-17th century, the people a trifle ambiguous. This could be an evocation of an Arcadian golden age.

No such classical interpretation is possible of the three women and two men in "Travelers in a Landscape with a Watermill" (the Leger Galleries) by the Yorkshire artist Julius Caesar Ibbeson (1759-1817). They are unmistakably late-18th century English. A woman mounted sideways on a donkey converses with two other ladies who seem to be directing her. A

little further down the lane, a man rides a packhorse. He, too, has stopped and is in earnest discussion with a well-dressed gentleman clearly out for a stroll. Although the people occupy much less of the picture than those in Castiglione's, they nevertheless predominate, and the landscape is once more demoted to background atmosphere.

By the middle of the 19th century, however, a complete reversal has taken place. The Barbizon artist, Theodore Rousseau (1812-1867) in "Le Marais" is concerned only with earth and sky. No trace of humanity is here, only the tree-lined, reed-lined pool and clouded sky, which set up a counterpoint that emphasizes the beautiful but inhuman indifference of nature.

Exactly the opposite of painting obtains in sculpture, where the astonishing similarities of quality and aesthetic value between one sculpture and the next are striking.

In the cases of the stern "Buddhist Temple Guardian" of the 9th century in carved wood (Sydney L. Moss), the Florentine 17th-century bronze of the "Executioner with the Head of St. John Baptist" (Alex Wengraf) or the 20th-century "Dancer" (Browse & Darby) to Rodin; time, cultural differences between East and West, differences of scale (the Heian warrior is near life-size, the executioner just over one foot high, the dancer a mere 10½ inches) all vanish before the unity, expressed in all three, of human aspirations and activities. Religion, politics, leisure stand symbolized in a block of wood and two chunks of metal, which have been subjected to the magical touch of Art. — Max Wykes-Joyce

Grosvenor House Fair Rises From its Ashes

by Souren Melikian

LONDON — At Burlington House, in the traditional surrounding of the Royal Academy of Arts, the Burlington House Fair and Antique Dealers Fair projects the image of a new art market — thinner, more rarified than ever and drastically streamlined.

It is a miracle that there should be any fair at all this year. The Burlington House Fair, the resuscitated casualty of the great Grosvenor House disaster of 1979, a national institution sanctified by Royal patronage and loans that was to open on the premises of the Grosvenor House hotel — two chambermaids were sacked.

A strike was called by 38 other chambermaids. The men employed by the contractor who was building the stands struck in turn, and the fair had to be called off, causing enormous damage to the helpless London dealers, who were not in the slightest involved in the row. A British-style muddle ensued that was rooted in union problems in which the original cause was rapidly forgotten.

Six months later, the dispute still had not been resolved. A face-saving exhibition was hastily mounted in November at Somerset House, negotiations to revive Grosvenor House continuing all along. By May 1980, George Levy, director of Blenheim and Sons Ltd., the famous furniture dealer, knew that by the time the dispute was patched, the fair would have sunk into oblivion.

He put his problem to Sir Hugh Casson, the president of the Royal Academy, won support from the Thomson Group, which publishes the Burlington magazine, a learned art journal, and in three months' time whisked an art dealers' fair into being — merging it with the two-year-old Burlington Fine Art Fair.

The 11-hour rescue operation in part accounts for the new appearance of the fair — it has shrunk. From 81 stands at Grosvenor House, the number has dropped to 51, and the square footage has been halved. But figures fail to convey the physical feeling that everything has become smaller.

Walking into the show through the first alley, one is pleasantly struck by the human scale of the stands. At left, Broad Inglis Ltd. displays antique silver — sufficiently little of it for the eye to zero in on some superb item of the type that got lost in the Grosvenor House jumble. It is possible here to take notice of the subtle engraving on a rare Hamburg beaker of parcel gilt silver dated 1654 or a very small circular calendar box by the Huguenot silversmith Paul Solanier of Augsburg, one of the masterpieces in the show, at a suitably astronomical price of £5,200.

Even Spink & Son Ltd., one of the largest London firms trading in fine arts, manages to look small. It has a small Edwin Landseer study of three pugs, an even smaller still life by Richard Dadd — the size being compensated for by the large price of £10,000. This year

It's a miracle that there's any fair at all. The Burlington House Fair is the resuscitated casualty of the great Grosvenor House disaster of 1979.

even Spink's Far Eastern sculpture is on a miniature scale, such as a masterly gilt bronze statuette from Tang China.

The second striking change from Grosvenor House is the elimination of the vast quantity of second-rate work. This is apparent even in paintings, a field in which the best is always sold behind closed doors. The Richard Green gallery displayed the portrait of a little girl aged 6 — so the Dutch master Dirk Fantvoort who painted it in 1632 informed us — that can be considered one of the great portraits of the time.

Several of the important paintings exhibited at the fair could be seen at auction not so long ago: the Artemis-group Boucher bought in Paris last spring and Richard Green's Veret landscape acquired in Monte Carlo, also last spring. Dealers used to avoid advertising paintings recently seen in the open market. Nothing could demonstrate more clearly the current shortage of important works.

To make up for it, an intensive search for new categories of objects d'art to sell is underway. As a result, the sacred deadline 1830 (beyond which objects and paintings ceased to be art, according to the British Antique Dealers Association) has been dropped for the first time. This is good news for those who were ashamed of their low-class inclinations for Degas, Rodin or Picasso, all represented here at Browse and Darby's.

There is no mad slide into Cubism or abstraction, the Picasso is an almost academic portrait of 1898. Equally subdued is the appearance of the English equivalent of Art Nouveau at Philip and Harris. A wardrobe with strict geometric panels made in April 1930 by the Anglicized Dutch craftsman Peter Van Der Waals is hardly revolutionary, however attractive.

Significantly, the search for unexplored avenues is now affecting leading dealers. At Bluet & Sons, which for years concentrated on displaying outstanding Early Ming blue and

white porcelain and Chinese bronzes, 17th century B.C. to the first century A.D. are now the focus of the fair.

The introduction of newsworthy dealers with small stands who hoot their best further increases the sense of a rarified market that the House Fair gives. Raymond LeB virtually one piece of furniture an assortment of porcelain, but what 17th-century Flemish cabinet on English stand, the drawers covered in bas-relief by Theodore Antwerp — the kind of piece that end up in a museum. Alex Wengraf from his private apartment, presents best 17th-century bronze from the figure of an executioner in the in hand.

Equally significant is the presence of newcomers of galleries that their standard to be included. Agnew's, the most powerful Londoning in old masters for six generations, the man with the best masters in the British Isles, and Co. other Rothschild offshoot, are all summing the aura of the Royal Academy, an inducement, but possibly too that in a dangerous world, it's nothing is too good when it comes up the image of the London market.

World-famous dealers such as V. have felt the same judging from t. willingness to display such fabulous mid-18th-century English aigrette or a unique miniature cream jug i. made in 1896, which despite the K. signature, anticipates the bare go. art-deco.

H. Blenheim produced a pair of English candlesticks done in the James Cox around 1775 for the C. ket. The contorted affair includes perched on foliage that carries the r back. George Levy, the Blaimas does not remember seeing another trade in his long career. Needless was sold on the second day despite attitude of general reserve notices buyers.

The big winner in all of this is who is able to see superb items p. without dropping debt after the b. old days. The London dealers call raise to the next fair scheduled 1982. Let us hope they don't raise too high.

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A New Whistler Collection in Glasgow

by Rona Dobson

GLASGOW — James McNeill Whistler, the American-born artist, wandered adventurously about the world, lived in Paris and died in London, but believed passionately that he belonged to Scotland through "the purest possible strain of Scotch blood — for am I not a McNeill — a McNeill of Barra?"

The actual Scottish connection may have been tenuous in reality but brought rich

to Glasgow to see the Whistlers they will never see elsewhere.

James Whistler, having uprooted himself from America to head for Europe, left Paris to live in London when he was nearing 50, in 1880, but he never adjusted to the English temperament, detesting it with unabated bile to the end of his life. The English never adjusted to him either, at least during his lifetime. Ruskin savaged him; other critics tended to belittle his work. Whistler's animosity was so deep that for the last 10 years of his life he refused to paint English portraits, concentrating on American, Scot and French sitters, and the warm recognition from North of the Border came as balm to his injured ego.

"All those great Whistler paintings came as manna from heaven to us," says Martin Hopkinson appreciatively. "When Miss Birnie Philip died in 1958, she left the university the remainder of her Whistler inheritance — lots more works, some furniture and his Chinese ceramic collection." The total came to 80 oils, 103 pastels, 100 drawings and water colors, and several hundred prints, as well as one very special painted cabinet.

But even manna from heaven requires a roof on earth, and the problem of finding a suitable home to house its now much augmented and internationally envied art collections became a 20-year headache for the university. No government money being available, it was up to the "town and gown" to come to the aid of the city's ancient and respected university. Still, it took a long time to amass enough money to commission a building.

The new museum, sited like a fortress high on a windy hill in Glasgow's distinctly mountainous university district, finally opened in June this year, still £300,000 pounds in debt.

"Some people think we should charge for admission," says Hopkinson, "but we feel art like this, so generously given, should be freely visible." He pointed out the counter in the hall with a card modestly mentioning the need for donations. "We sell postcards too, of course, and there's a very nice Whistler's Mother's Cookbook on sale as well."

The most likely source, apart from postcards, is the most reluctantly envisaged, a sale at auction of Whistler work. The notion has touched off a tempest of indignation in the press, although, as one cynic stressed, the vast Whistler legacy to Glasgow was hardly noticed in England until the museum opened in June. "And we have so many Whistlers," the keeper murmurs, a little embarrassed. "Eleven, say, would hardly be missed."

One exhibit not for sale at any price is the Butterfly Cabinet, an elegant piece of furniture designed by E.W. Godwin. Whistler's great friend whose widow later married the artist, its panels painted by Whistler in a pastoral artifice of flowers and butterflies.

Among the more sober (full-length portraits, Whistler's versatility and panache breaks through in his cartoon drawn on leather, for transference to a wall panel of antique leather, of a great, aggressive wing-beating peacock poised for battle or for wooing, a remarkable study of thrusting action that fairly stamps out a rhythm of line and form. The entire original dining-room, with its sumptuous 19th-century decor executed mostly by Whistler, his peacock wall panel as a centerpiece, is now in the Freer Gallery in Washington, D.C., faithfully reconstituted after removal from England.

The rare Whistler oil study of a romantically dreamy woman titled "Anabel Lee" here is unusual because he poured scorn on his Symbolist contemporaries for using literature as a basis for soulful compositions. Whistler's Anabel Lee, however, neatly avoids any pictorial allusion to the Poe poem. It was commissioned by a member of parliament who much admired Burne-Jones, which accounts for the Pre-Raphaelite look of the lady, and Whistler probably needed the money. The portraits are of women he knew, of children he hired as models in London and of his youngest sister-in-law Rosalind Birnie Philip, who cared for him after his wife's death and whom he adopted as his ward. Several of the later, softly defined, nearly abstract landscapes, which were well ahead of their time and inspired many disciples, are



Whistler's "The Fan"



J.M. Whistler's "La Jolie Muth"

signed with a butterfly in one corner, a di- tive symbol of color ceasing with form it felt personified his own work. The museum has much else to see b Whistler work. Rembrandt, Corot, Bc Fantin-Latour, Chardin are represented among the English. Reynolds, Romney, animal paintings by George Stubbs, the 18th-century founder of Glasgow's art c tion. Sir William Hunter, commissioned self for his research in anatomy. Scotland's own Charles Rennie Mackin the extraordinary 19th-century artist-dei architect whose work is still totally m and dazzling, is represented by a Mackin Room displaying his best pieces. Next t the Mackintosh house will be reconstitue actly as it was within the museum's walls.

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CROSSWORD PUZZLE

Edited by
EUGENE T. MALESKA

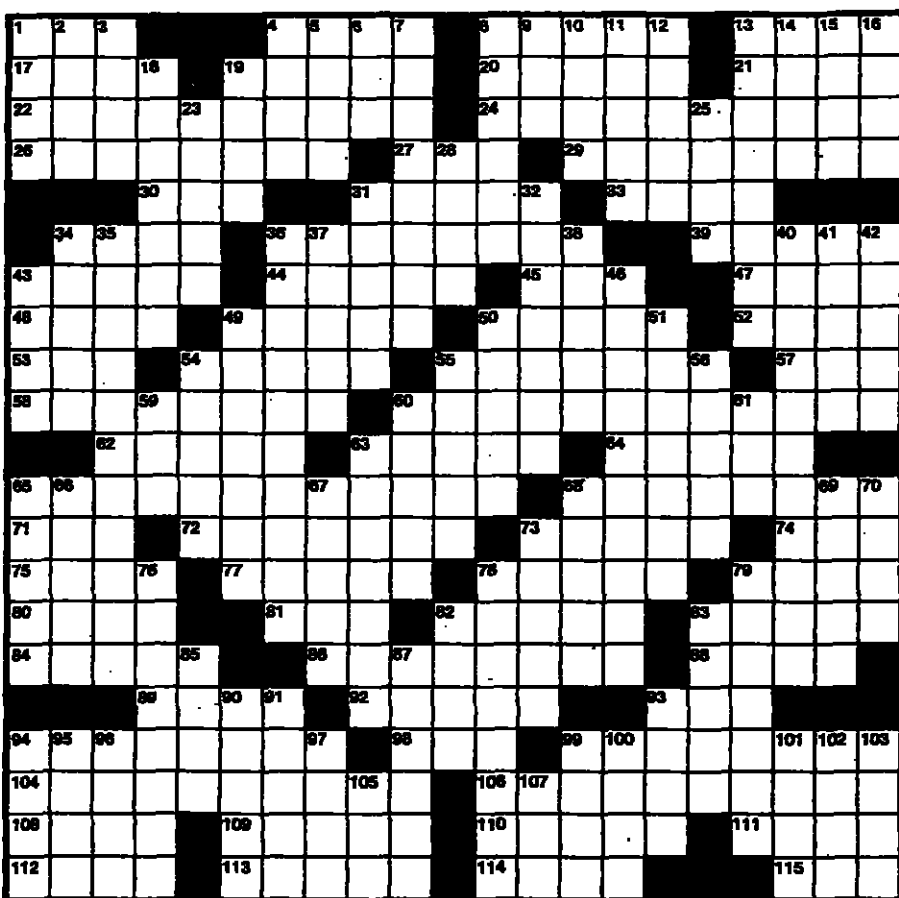
Mind Your P's and Q's By C. J. Anglo

ACROSS

- 1 Mournful
- 4 Jai
- 5 Man of
- 13 Trevi tidbit
- 17 Star in
- 20 Pegasus
- 21 Entomb
- 22 Epic translated by
- 23 Pope
- 24 Turgenev's
- 25 birdplace
- 26 Dowlitcher
- 27 Lampoon
- 28 Comes down,
- 29 like Hillary
- 27 Mercatorial
- 28 device
- 29 Follows
- 30 Foulard
- 31 Trees or
- 32 monkeys
- 33 Suffices with
- 34 Jersey and
- 35 Wisconsin
- 36 Mean, of area
- 37 Basketball
- 38 teams
- 39 Form of
- 40 croquet
- 41 Perkin's
- 42 purple
- 44 Writer Sinclair
- 45 Mont Buet is
- 46 one
- 47 Famous
- 48 Spartans' coach
- 49 Seaman's
- 50 ward
- 51 Miasma
- 52 Long leg
- 53 Pecky
- 54 (Bob Hope)
- 55 Movie shorts
- 56 Himalayan
- 57 cedars
- 58 Weight in
- 59 Calcutta
- 60 Solaced
- 61 beforehand
- 62 Required
- 63 Project; plan

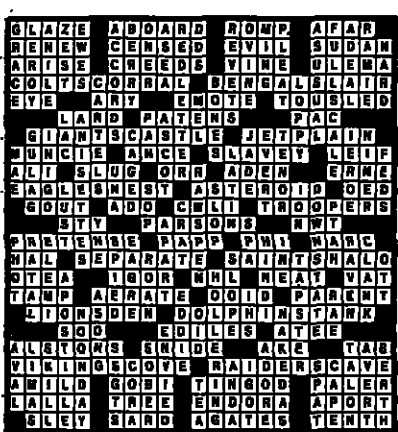
ACROSS

- 63 Hitler's father
- 64 Expend or
- 65 exhaust
- 66 Japanese
- 67 varnish tree
- 68 Demolish
- 69 Emulate Lot's
- 70 wife
- 71 D.S.C.
- 72 receiver
- 73 Lingerie item
- 74 Furniture
- 75 style
- 76 Fuliginous
- 78 Mails a letter
- 79 Sit down
- 80 heavily
- 81 Squash, e.g.
- 82 Sum, esse,
- 83 Ethan of
- 84 fiction
- 85 Actor in "Get
- 86 Carter": 1971
- 87 Bergen puppet
- 88 Where bounds
- 89 round and
- 90 round
- 91 Head of a tale
- 92 Sounds in
- 93 rounds
- 94 Balow, to
- 95 Blake
- 96 Under: Prefix
- 97 Having a wide
- 98 range
- 99 Peak in Nepal
- 100 Most
- 101 sentimental
- 102 Water-sider's
- 103 next of kin
- 104 Redoubles
- 105 Redoubt
- 106 Buck's Wang
- 107 Use artium
- 108 Ruined
- 109 Madame
- 110 Cheant on a
- 111 check
- 112 Wet
- 113 First place
- 114 Haggard's title



- | | | | | |
|-----------------|-------------------|--------------------|----------------------|------------------|
| DOWN | DOWN | DOWN | DOWN | DOWN |
| 1 Logician's | 15 Comedian | 37 Raised the bet | 61 Châlons- | 85 Tackle |
| 2 "Requiem for | 16 Fox | 38 Kind of rule | 62 State of having | 87 Equipped |
| 3 "Buenos | 17 English | 40 Like railroads, | 63 Wings | 89 Had the flu |
| 4 Author Tyler | 18 country | 41 Like railroads, | 64 Famed painter | 91 Springs |
| 5 Firpo | 19 Imaginary | 42 Gas | 65 Partners | 92 Famed painter |
| 6 French | 20 Man, for one | 43 Loose, as a | 66 Locals for | 93 Here, in |
| 7 Dadaist | 21 Label on a | 44 Diamond | 67 Tarquin the | 94 Litter-Lill- |
| 8 Tchaikovsky's | 22 French | 45 Chagall | 68 Dime of 1792 | 95 Emulate |
| 9 Symphony No. | 23 Garment | 46 Small | 69 Beldam | 96 Radio's "Vic |
| 10 Hobbesian's | 24 Champagne | 47 bucket | 70 Sprinter's goal | 97 and |
| 11 cousin | 25 Envelope | 48 British | 71 Kind of the belly | 100 Host at |
| 12 Biographer | 26 Envelope | 49 abbot | 72 Pledge | 101 End of an |
| 13 Winslow | 27 Singers Schipa | 50 Murrow's | 73 permission to | 102 Trucking rig |
| 14 "Little | 28 and Gobi | 51 "Now" | 74 Mouth organ | 103 Autocrat |
| 15 Marker | 29 Parts of | 52 Ties | 75 Tighten, as | 104 "Hansel |
| 16 Chilean | 30 turbines | 53 Add | 76 drum cords | 105 Gretel" |
| 17 evergreen | 31 City in | 54 Idler | 77 S.A. rodent | |
| 18 shrub | 32 Uruguay | 55 Sets plus uno | | |
| 19 Inference | 33 Myrtle used | 56 Continuation | | |
| 20 Gobel | 34 for timber | 57 of a bk. | | |
| | 35 Like some | 58 aquarium fish | | |
| | 36 buildings in | | | |
| | 37 S.F. | | | |

Solution to Last Week's Puzzle

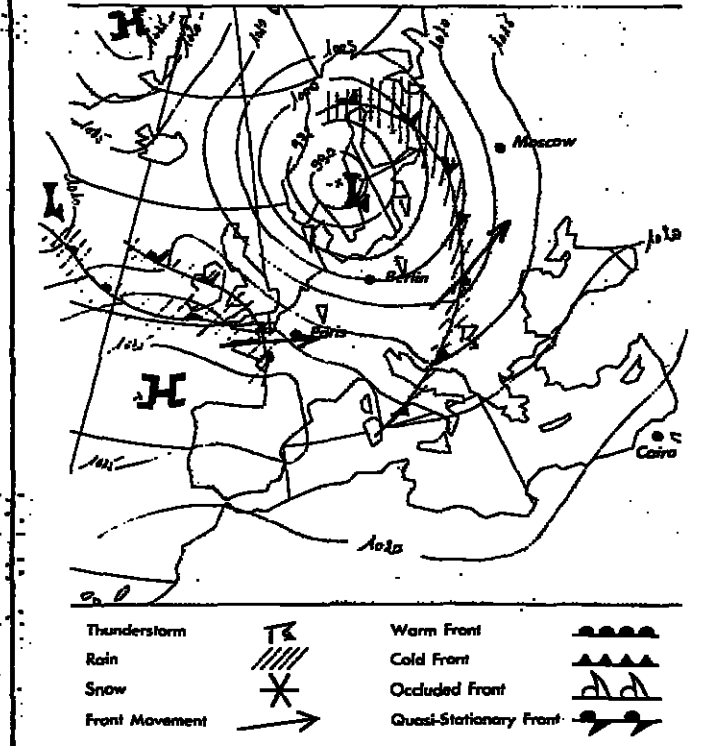


WEATHER

	HIGH	LOW		HIGH	LOW		
	C	F	C	F	F		
AMSTERDAM	26	14	Shower	MADRID	22	15	Fair
ANKARA	26	10	Fair	MANILA	28	20	Cloudy
ATHENS	26	10	Fair	MEXICO CITY	26	18	Overcast
AUCKLAND	17	13	Cloudy	MIAMI	30	24	Fair
BANGKOK	26	16	Cloudy	MILAN	24	14	Foggy
BEIRUT	26	12	Fair	MONTREAL	19	6	Fair
BERGAMO	19	11	Cloudy	MOSCOW	22	14	Overcast
BELGRADE	17	13	Overcast	MURKIN	16	11	Cloudy
BELIN	17	13	Overcast	MUSKOGEE	23	15	Cloudy
BRUSSELS	17	13	Overcast	NEW DELHI	23	15	Cloudy
BUCHAREST	23	11	Cloudy	NEW YORK	26	18	Overcast
BUDAPEST	23	11	Cloudy	NICE	24	17	Fair
Buenos Aires	24	12	Cloudy	OSLO	16	6	Fair
CAIRO	26	14	Cloudy	PARIS	20	13	Overcast
CASABLANCA	26	14	Cloudy	PEKING	22	14	Overcast
COPENHAGEN	17	13	Overcast	PRAGUE	18	6	Cloudy
COSTA DEL SOL	29	19	Overcast	RIO DE JANEIRO	24	17	Cloudy
DUBLIN	17	13	Overcast	ROME	25	17	Fair
EDINBURGH	14	12	Cloudy	SAN PAULO	21	15	Cloudy
FLORENCE	28	14	Fair	SEOUL	21	16	Fair
FRANKFURT	18	14	Overcast	SINGAPORE	22	16	Fair
GENEVA	21	14	Fair	SOFIA	22	12	Cloudy
HELSINKI	24	11	Overcast	STOCKHOLM	21	13	Overcast
HONG KONG	21	14	Overcast	SYDNEY	21	13	Overcast
HOUSTON	21	14	Overcast	TAIPEI	24	17	Fair
ISTANBUL	24	16	Cloudy	TEHRAN	20	14	Cloudy
JAKARTA	28	18	Cloudy	TEL AVIV	20	14	Cloudy
JERUSALEM	24	12	Fair	TOKYO	20	14	Cloudy
JOHANNESBURG	28	15	Overcast	TUNIS	28	21	Fair
LAS PALMAS	24	17	Overcast	VIENNA	16	11	Cloudy
LIMA	14	11	Overcast	WARSAW	14	10	Overcast
LISBON	23	11	Overcast	WASHINGTON	25	19	Fair
LONDON	19	14	Cloudy	ZURICH	18	14	Fair
LOS ANGELES	26	17	Cloudy				

Readings from the previous 24 hours.

Situation Forecast for Midnight G.M.T. Saturday

Faithful at Oklahoma Church
Get an Unexpected 'Blessing'

MUSKOGEE, Okla. — Blessings literally fell from heaven last Sunday at St. Paul United Methodist Church — in the form of dollar bills — and the pastor says he has no "earthly" idea where they came from.

People leaving the church saw bills of various denominations "just swirling in the air" and collected them, according to the Rev. Bob Winslow, an associate pastor.

More money was found later that evening in the area.

The money was turned over to church officials, who are holding it in a bank account for its owner — if an owner shows up. Mr. Winslow said that he is not revealing the denominations or amount of money found so that those clues can be used in the identification of the owner.

"We thought about a robbery — that maybe somebody threw a bag of money out of a car window and it broke open. But the police said no one had reported a robbery or any missing money," he said. "We have no earthly idea where the money came from."

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BOOKS

THE HARDER THEY COME

By Michael Thelwell. Grove, 399 pp.
Hardcover, \$12.50; paperback, \$7.95.

Reviewed by Mel Watkins

"The Harder They Come" is Michael Thelwell's first novel. And if the title seems familiar, it is probably because the book is an adaptation of the 1973 film of the same name and also the title of a popular reggae tune. Both the film and Thelwell's book are based on the exploits of a reggae singer who, after recording one hit song in the 1950s, became a Caribbean folk hero.

The book, however, bears little resemblance to the quickie paperback novelizations of successful scripts that are periodically rushed into print to capitalize on a movie's popularity. Instead, Thelwell, a Jamaican writer whose short fiction has appeared in the *Partisan Review* and *Story* magazine, has written a richly textured novel that maintains the film's dramatic impact yet provides a unique and resonant view of Jamaican culture and grassroots consciousness.

'Home and History'

The story begins in the 1940s with the youthful hero, Rhygi, living with his grandmother, Miss Mand o, in a rustic and picturesque section of the island's mountainous countryside. From the outset, Thelwell emphasizes the vital connection between the land and the people who inhabit it: "The valley in the evening shadow was blue-black with a thick and luxuriant vegetation. A stranger might see there only an undifferentiated mass of lush tropical jungle. But to Miss Mand o it was nothing of the kind — it was home and history, community and human industry, sweat, toil, and joy."

Also, early on, Thelwell begins threading descriptions of the Jamaican peasants' remarkably varied folklore into the narrative. His depiction of the traditional Nine Nights Feast, for instance, is riveting and illuminating. It captures the joy and anxiety associated with the songs, dances and elaborate rituals that are performed to assure the safe departure of deceased spirits.

Shortly after his grandmother's death, however, Rhygi leaves the mountains to look for his mother and to pursue his dream of becoming a reggae singer. Beginning with his perilous bus ride down into the city, the novel's tone and setting shift abruptly. The time is the early '50s; the place is Kingston.

The day he arrives, Rhygi's meager belongings are stolen by a crafty cat boy; later he is fleeced and left penniless by another hustler. He locates his mother, but she is destitute and nearly dying. Unable to find work, within days he is reduced to begging and petty larceny.

The depiction of Rhygi's naively confronting the poverty, ruthlessness and violence of the city streets has a Dickensian cast to it, and Thelwell emphatically draws the stark contrast between the city and the idyllic environment Rhygi has left. Rhygi's considerations returning to his homeland, but

finally finds sanctuary and a job at a Baptist church, where he begins adjusting to the city's hectic pace.

Eventually he does cut a successful record, but the record-company owner's chicanery makes it impossible for him to advance in his career or survive on his earnings from music. Consequently, he becomes a *ganja*, or marijuana, trader, and gravitates toward militant shantytown factions. When he openly attempts to defy the authorities, he is drawn into a deadly confrontation with the police even as his hit record becomes a rallying song for the poor.

In structure, "The Harder They Come" is clearly a pastoral novel. Its explicit criticism of the corruption, anti-humanism and violence of city life and "progress" places it in a literary tradition that is as venerable as Vergil's "Georgics." And, as with many of its predecessors in the genre, there is a decided leaning toward the romantic and sentimental.

But, more importantly, Thelwell's novel pulses with the rhythm and feel of Jamaican life. The dialogue of his characters is authentically rendered and perfectly reflects the singsong cadences of much West Indian dialect. His descriptions of rural myth and folklore practices, and of the honky-tonks, dives and teeming streets of Kingston capture both the vitality and despair of Jamaica's common people. And there are some striking set-pieces, such as the satirical description of a Ras Tafari rally at which the faithful set out to "capture de city." Waving their swords and chanting, "Let de powah from Zion fall on I," they march into Kingston only to have their leaders sound the retreat the moment the police oppose them.

Finally, though, it is the point of view that most distinguishes the novel. Thelwell forces the reader to view Jamaican culture from within — from the perspective of a Jamaican. In fact, the dialogue is so realistic that some readers may initially have some trouble deciphering it. And Thelwell has felt compelled to add footnotes — which hinder the flow of the narrative — and a glossary of Jamaican idioms to assist the reader. Still, once the insistently indigenous perspective is accepted, "The Harder They Come" offers an authentic and exceedingly rich portrait of Jamaican life beyond the tourist hotels.

Mel Watkins is on the staff of *The New York Times*.

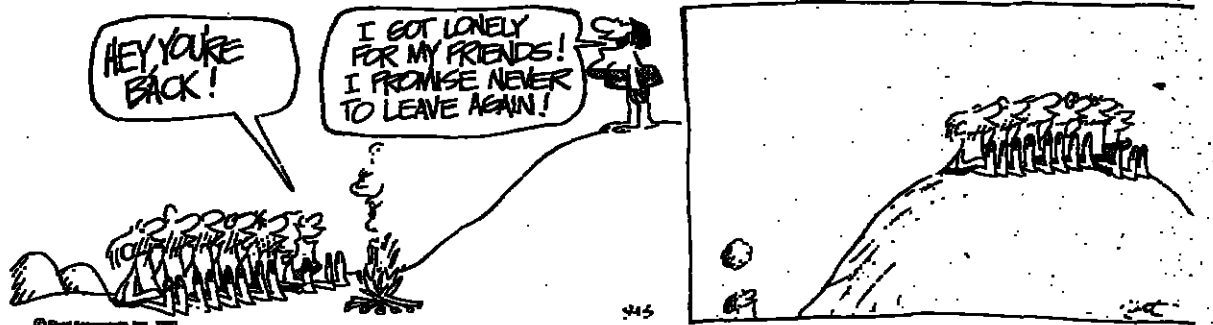
\$2,200 for Typewriter

LONDON, Sept. 12 (AP) — An early American Sholes and Glidden typewriter, believed to be one of the first machines brought to Britain, was bought for a record auction price of \$2,200 (\$3,280) by a Japanese bidder at Sotheby's today. The black finished casting, 15 inches wide, is ornately decorated with gilt and colored transfers of floral sprays and country scenes.

PEANUTS



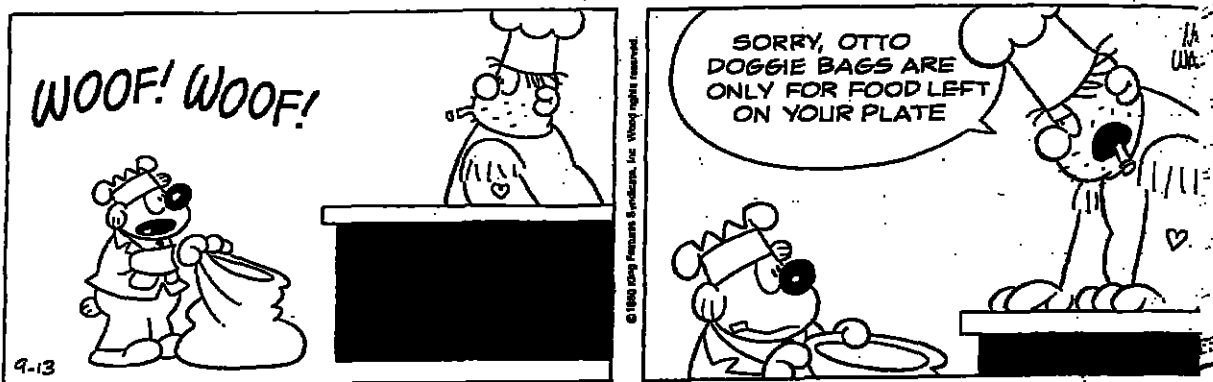
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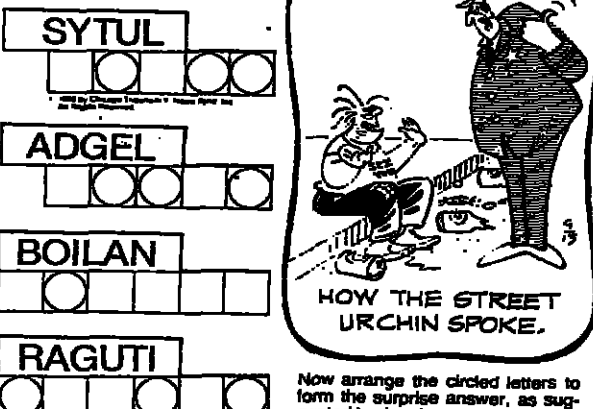


DOONESBURY



JUMBLE. THAT SCRAMBLED WORD GAME

Unscramble these four Jumbles, one letter to each square, to form four ordinary words.



Answer: "SYTUL" = SYLTY, "ADGEL" = GELAD, "BOILAN" = ANOIL, "RAGUTI" = TUGAR.

Yesterday's Jumbles: RIVET PHOTO BESTOW PARLOR. Answer: Where storks land — AT "HEIR" PORTS.

DENNIS THE MENACE



"FOREVER? WELL, FOREVER IS LIKE A WHOLE PLATE FULL OF CREAMED CARROTS, JOEY."

